

D7/321



Silver tea and coffee set by Jean Puiforcat for Elkington & Co, 1936-37: fine Art Deco.

Of course other tableware designers, such as the French master of Art Deco, Jean Puiforcat, Britain's Harold Stabler or Danish designers, Georg Jensen and Johan Rohde, worked directly in silver. But stainless steel changed the rules. Initially it was a shortage of silver during World War Two which forced manufacturers such as Jensen to use stainless steel, but very quickly the material became associated with the best of Scandinavian Modern design, and in the USA stainless-steel serving vessels developed a lightweight, sleek aesthetic which became very popular in the 1950s and 1960s.

In the 1970s, stainless steel suffered a loss of status as it became associated with cheap cafeterias. But in the 1980s, new ranges such as the Yamazaki Serving Collection of 1982 by



Coffee pot from the 1982 Yamazaki serving collection designed by Robert Welch: new direction for stainless-steel design.

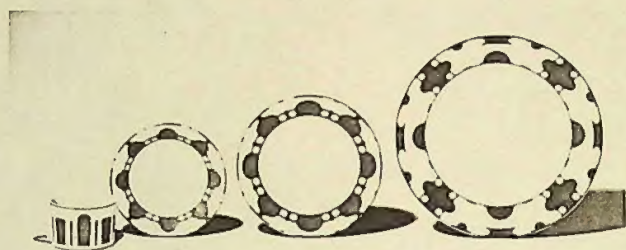
British designer Robert Welch once more upgraded the image of the material as not only functional but elegant and pleasing to the eye.

#### GLASS

A series of nineteenth-century key advances has informed the direction of twentieth-century glass tableware. In 1827 mould



D7/321



# VERONA

**Stanley Tigerman and  
Margaret McCurry for  
Swid Powell 1987**

New York tableware maker  
Swid Powell invited leading  
American architects to  
decorate the company's wares  
for the Cityline series with

some success. Stanley  
Tigerman's Verona collection  
employs the theme of an  
aerial view of an ancient  
walled city. The use of  
designer names to decorate  
china marks its transition  
from utilitarian object to  
high-style possession.

## GLAZED STONEWARE POTTERY

**Janice Tchalenko  
for Dartington Pottery  
1986**

The British Studio Pottery  
look of the 1980s is  
epitomized by the bold colour  
and domestic shapes of  
Tchalenko's work. This  
collection, which features  
objects in a range of four  
patterns, has a handmade  
even though it is mass  
moulded by Dartington.  
world away from the tec  
artistry of Loewy or Grc  
for Rosenthal yet has its  
charm and integrity.



CONRAN DESIGN GUIDES BY JEREMY MYERSON  
© 1990 & SYLVIA KATZ



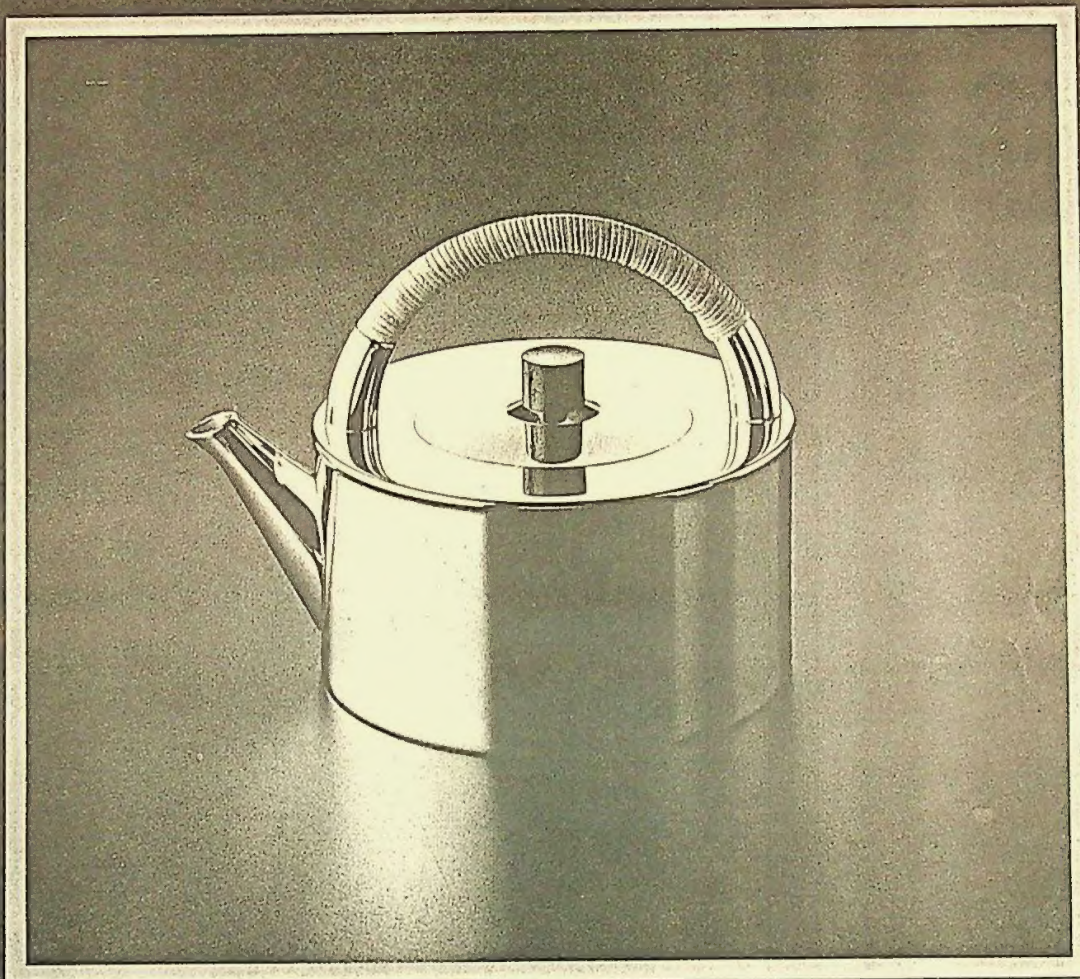
D7/321

# ERIK MAGNUSSEN

## Collection

DRAMATIC  
DEBUT IN PEWTER  
BY A DANISH  
MASTER

TABLEWARE P.60  
INTERNATIONAL FEB, 1989



Danish "Designer of the Year" 1983 and recipient of many awards and prizes, Erik Magnussen has created for Selangor an exemplary collection. Tea and coffee pots. Candlesticks and candle stands. Bowls, jars and jugs. Smoker's accessories. Condiment sets. Plates, a mug, a masterly ice bucket.

Exclusive in Britain to Englefields (London) Ltd., Reflection House, Cheshire Street, London E2 6EP.  
Telephone: 01 739 3616.

### Commissioned by





D7/321



6 Coffee set by  
Sargadelos.

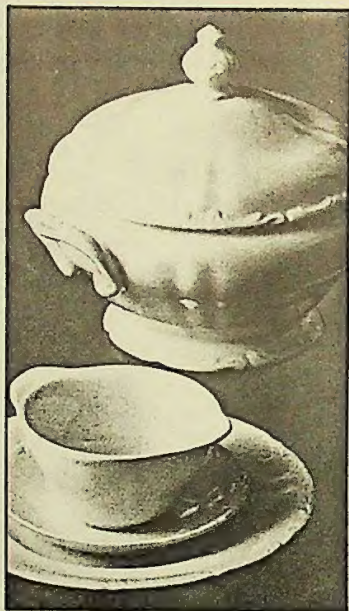
7 Ironstone dinner  
service by Grupo de  
Empresas Alvarez.

8 A geometrically  
designed dinner set of  
melamine by Compañia  
Catalana del Oriente.

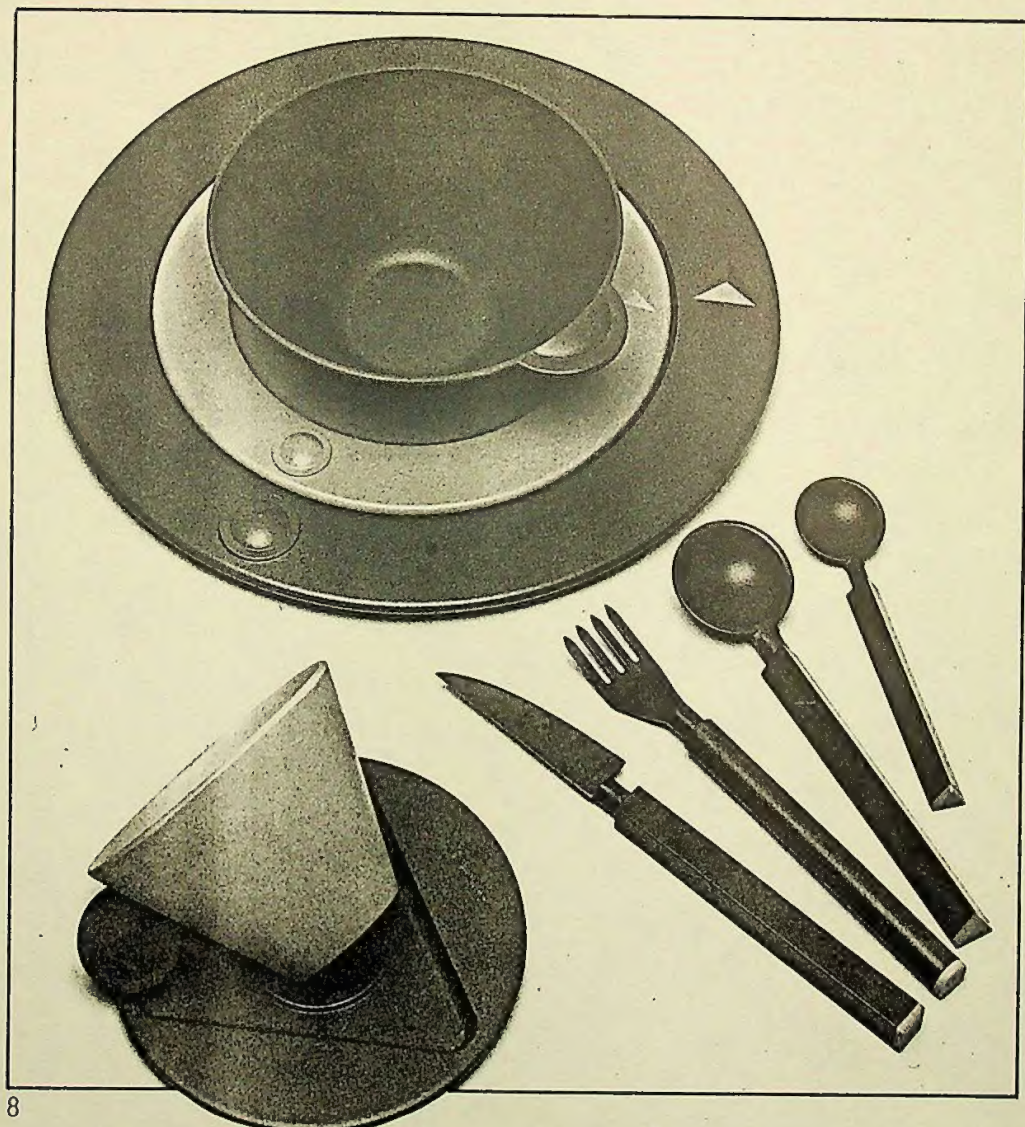
PAGE 107

FEB., 1989

## TABLEWARE INTERNATIONAL



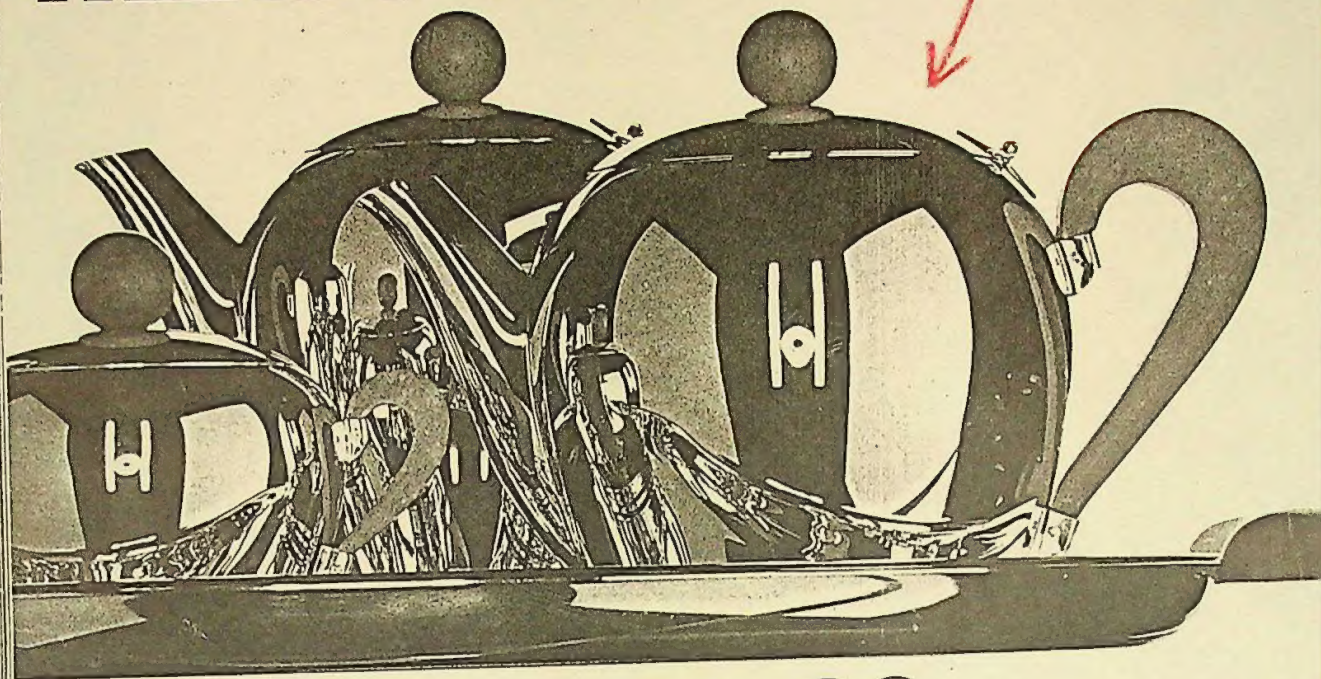
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8



## TRENDS '89



SCHÖNER  
WOHNEN

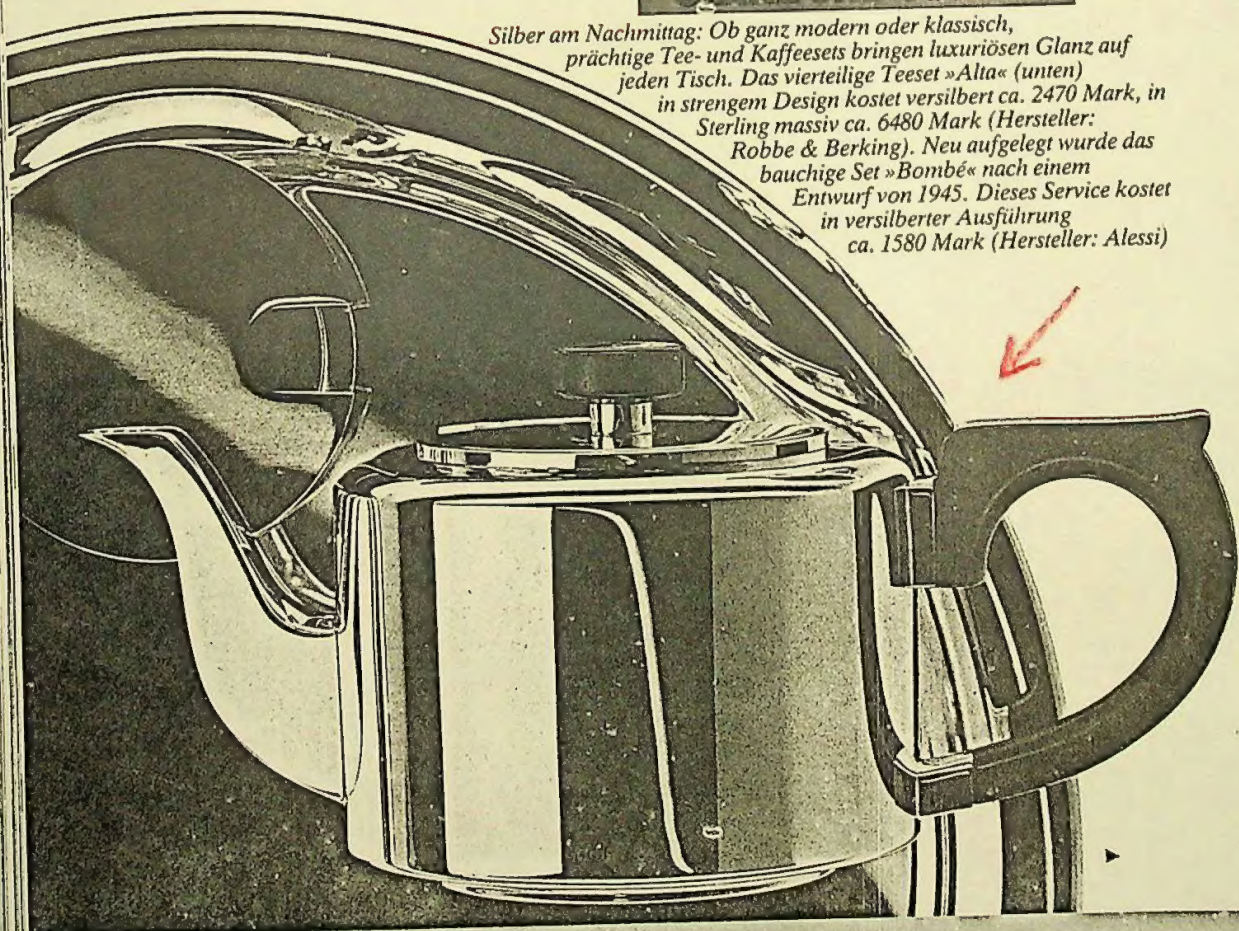
SEPT. 1988

PAGE 66

32

**GLANZ UND GLORIA**

Silber am Nachmittag: Ob ganz modern oder klassisch, prächtige Tee- und Kaffeesets bringen luxuriösen Glanz auf jeden Tisch. Das vierteilige Teeset »Alta« (unten) in strengem Design kostet versilbert ca. 2470 Mark, in Sterling massiv ca. 6480 Mark (Hersteller: Robbe & Berking). Neu aufgelegt wurde das bauchige Set »Bombé« nach einem Entwurf von 1945. Dieses Service kostet in versilberter Ausführung ca. 1580 Mark (Hersteller: Alessi)

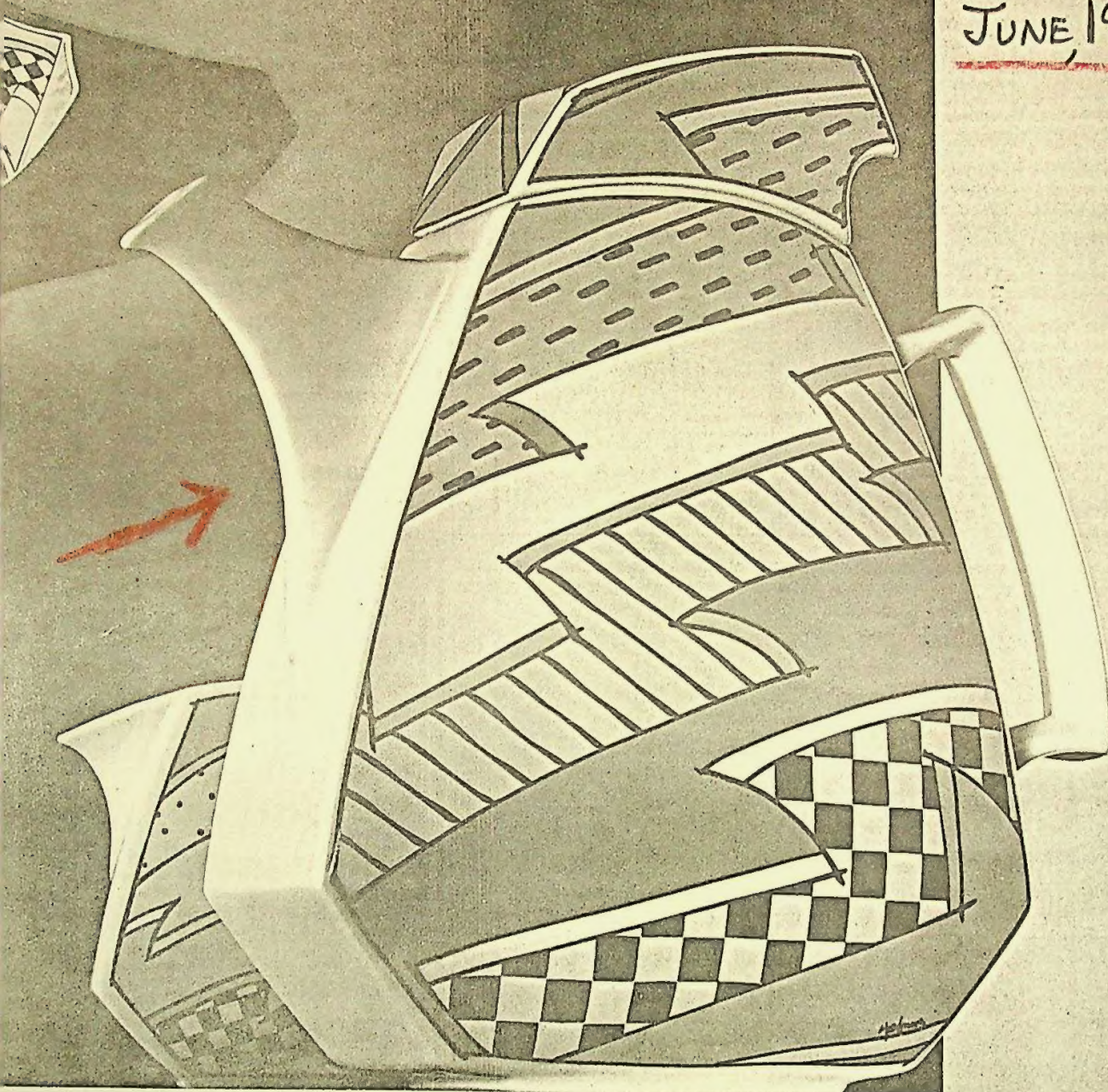




„Flash“  
z.B. Kaffeoservice  
für 2 Personen  
DM 387,--

unverbindlicher  
empfohlener Preis

JUNE 1988



LebensArt – der Kernbegriff einer neuen Zeit, die Kunst und Alltag näher zusammenrücken läßt... als couragiertes Bekenntnis zur eigenständigen und zuweilen auch eigenwilligen Persönlichkeit. Eine Charakterfrage, die nicht zuletzt auch in der individuell inszenierten Tafelkultur ihren Niederschlag findet!

Diesem internationalen Impuls folgend bietet Rosenthal dem weltgewandten Ästheten ein Beispiel des „American way of life“: „Flash“ – eine ceramische Tafel-Vision der New Yorker Avantgarde-Künstlerin Dorothy Hafner. Dieses zukunftsweisende Ensemble wurde als nahtlos aufeinander

abgestimmte Tischausstattung konzipiert – trägt aber auch Stück für Stück als vielseitig verwendbares Accessoire markanten Solitär-Charakter. Somit ist „Flash“ ein unverwechselbarer Beitrag zur Synthese aus Kunst und Tafelkultur – eine ceramische Exklusivität für Persönlichkeiten mit

Anspruch auf zeitgemäße LebensArt.

„Flash“ erhalten Sie in den Rosenthal Studio-Abteilungen und Rosenthal Studio Galerien des Fachhandels sowie in den Rosenthal Studio-Häusern.

0287

Das Originale unserer Zeit.

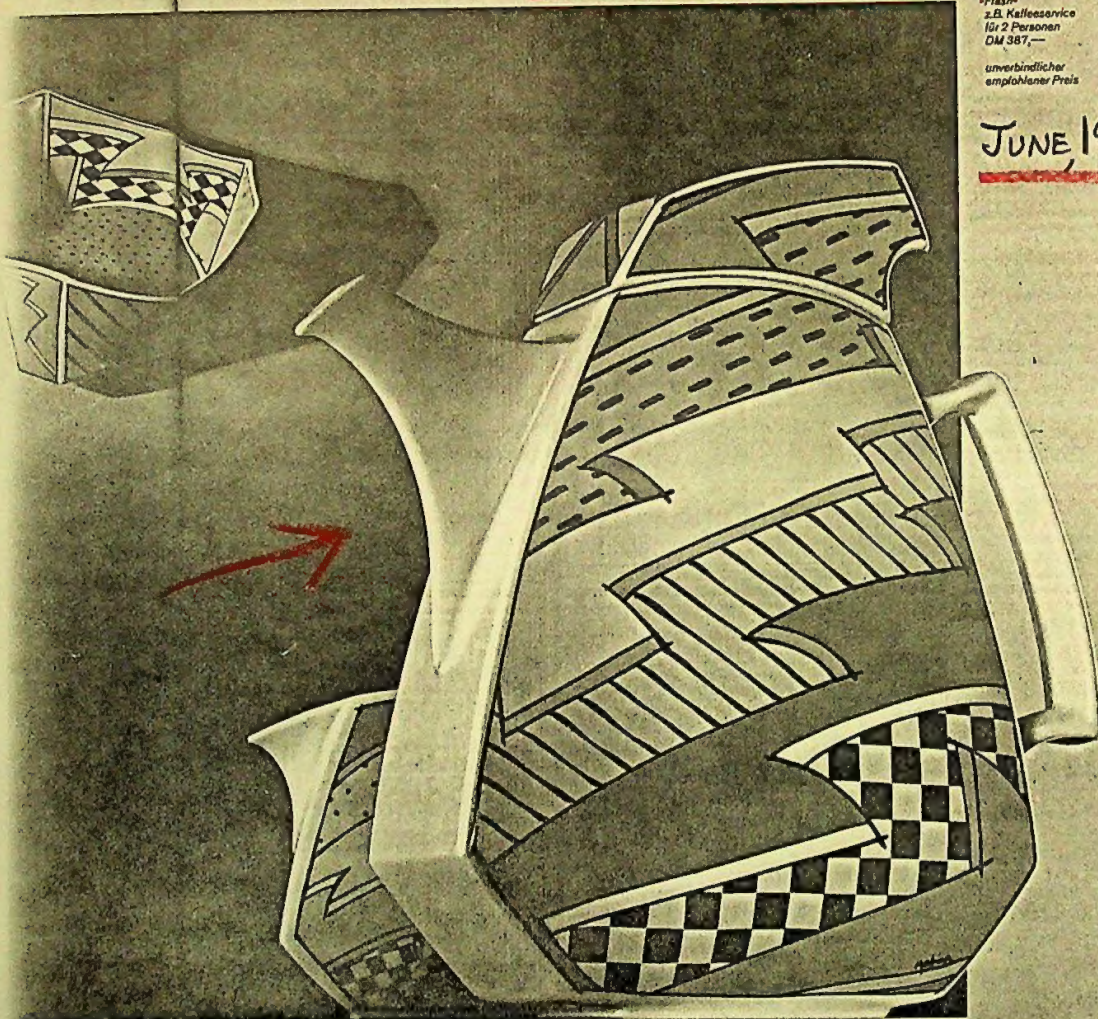
Rosenthal



„Flash“  
z.B. Kaffeeservice  
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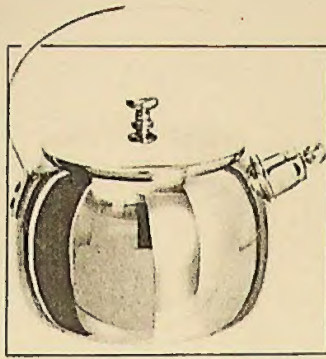
Das Originale unserer Zeit.

Rosenthal



JUNE 1988PAGE 57

▲ The Marbell range of sculptures from Belgium-based Stone Art now comprises over 200 subjects ranging in size from 9 to 80cm. all are gift boxed.  
*Circle 219 on enquiry card*

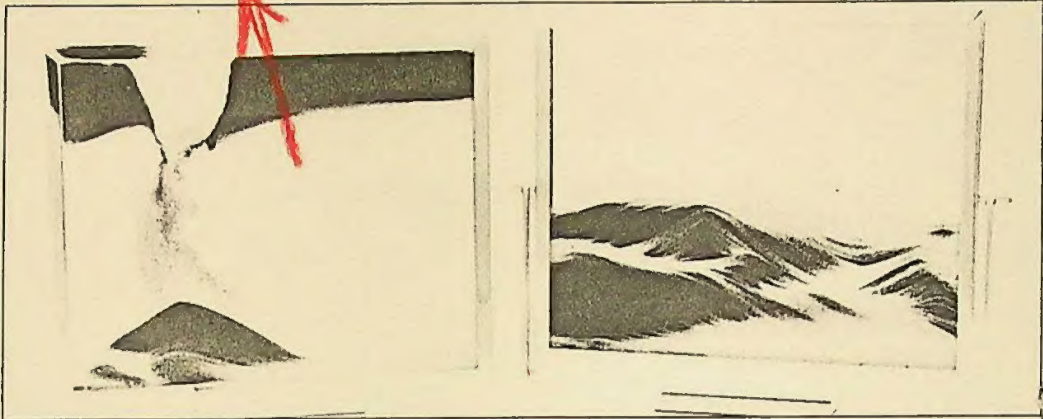


◀ A whistling kettle, Spring's newest product, was presented for the first time in Europe at the Frankfurt Spring Fair. It is the first of its kind on the market made of the multi-layered, highly conductive GL material, which consists of a triple aluminium core sandwiched between outer coatings of stainless steel.

*Circle 244 on enquiry card*

▼ Samuel Heath and Sons plc launch brass-framed mobile sand pictures. They are available in yellow and white; black and brown; black, brown and white and black and white. The pictures gently change as the sand grains flow from top to bottom, forming swirls and shapes to hold anyone's attention.

*Circle 242 on enquiry card*



▼ Arthur Wood's new shape range which carries a full complement of kitchen accessories, includes two new introductions to the range: toast racks and egg cups. One of the patterns which proved highly successful at the ISF was Wild Flowers.

*Circle 243 on enquiry card*



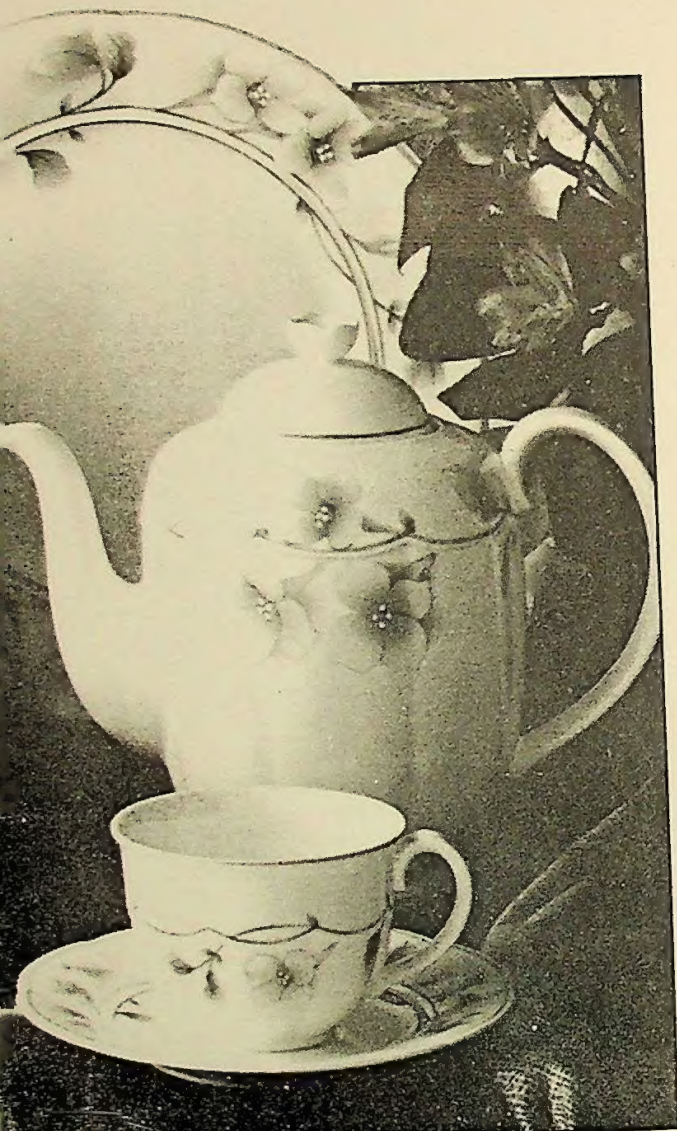
▼ Richard Ginori introduce two new ranges of tableware. Bouquet features a delicate spray of red and blue flowers, while Camino is a classic blue and white china. Both are hand

printed. Made from high quality vitrified porcelain, they are dishwasher/ovenproof and suitable for domestic, light catering, and restaurant use.

*Circle 244 on enquiry card*





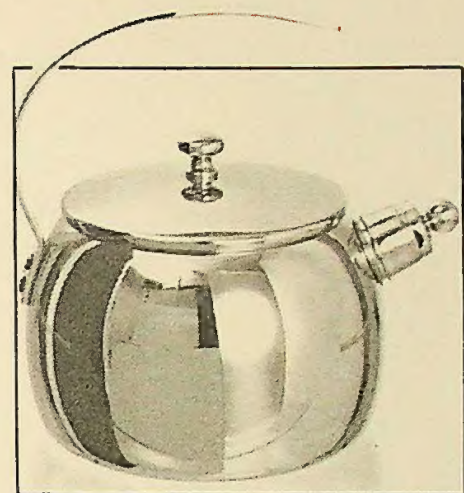


*Tableware International*  
*June, 1988*      *page 57*

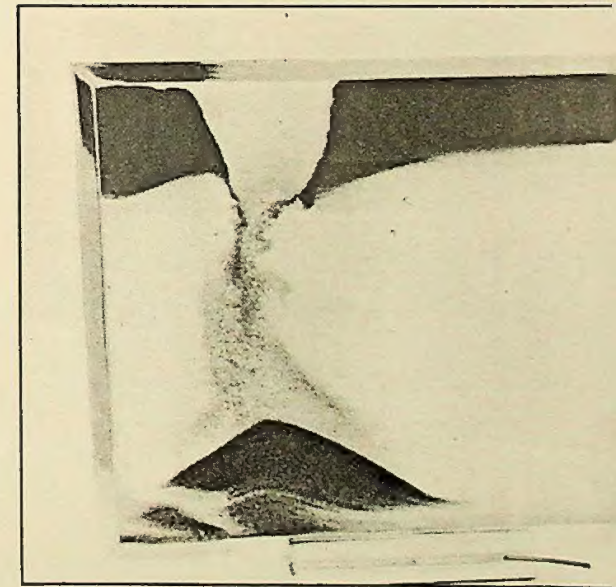


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*Circle 243 on enquiry card*



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*Circle 2*



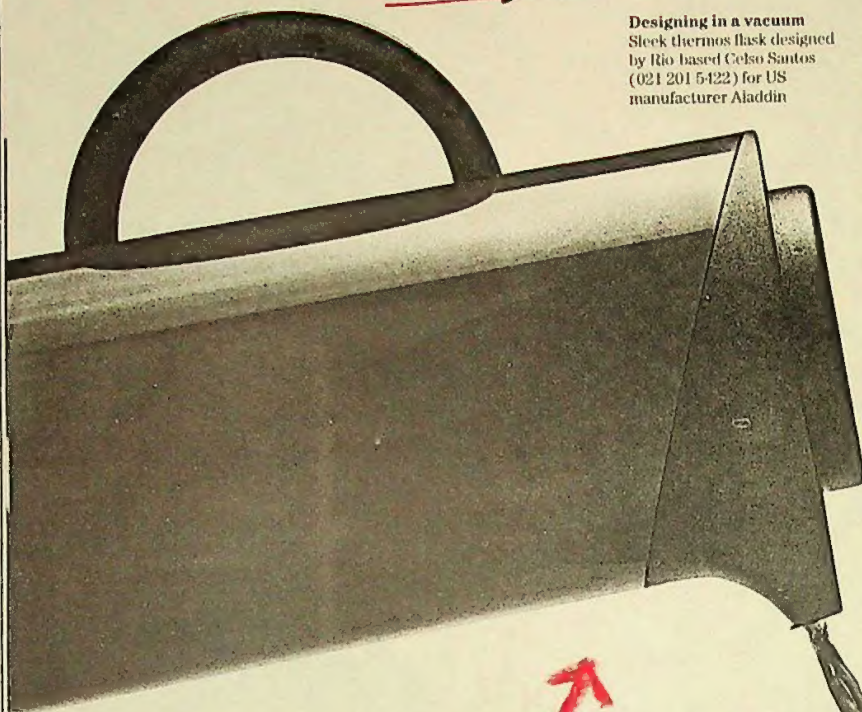
*D7-321*  
*TABLE*



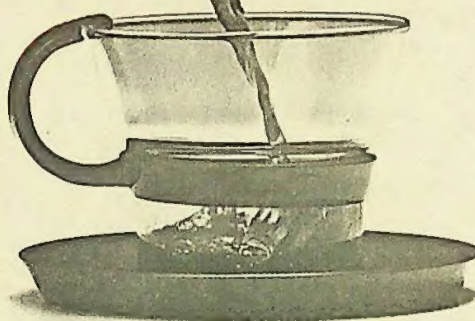
# DESIGN 473

## MAY, 1988

Designing in a vacuum  
Sleek thermos flask designed  
by Rio-based Celso Santos  
(021 201 5422) for US  
manufacturer Aladdin

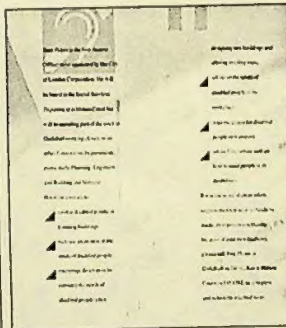


**Comfort and style**  
The BCN chair by Spanish  
designer Josep Llusca pays  
close attention to ergonomics  
within a very simple frame



**Clock this**  
When it's not dispensing heat,  
it's telling the time. The Rose  
a heater by RCA student Wa-  
Francis Chu (01 584 5020).  
Functions in winter; it also  
contains a humidifier

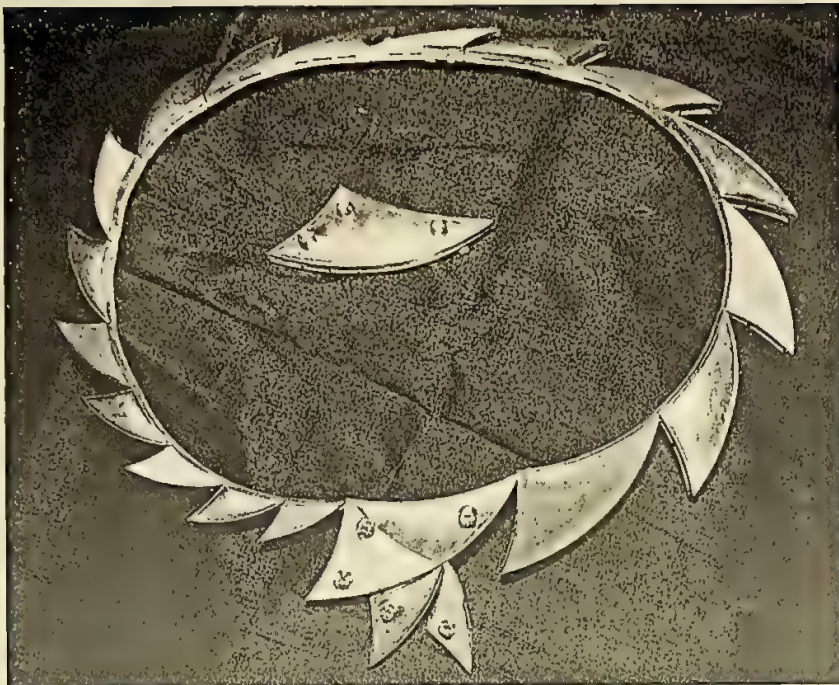
PAGE 22



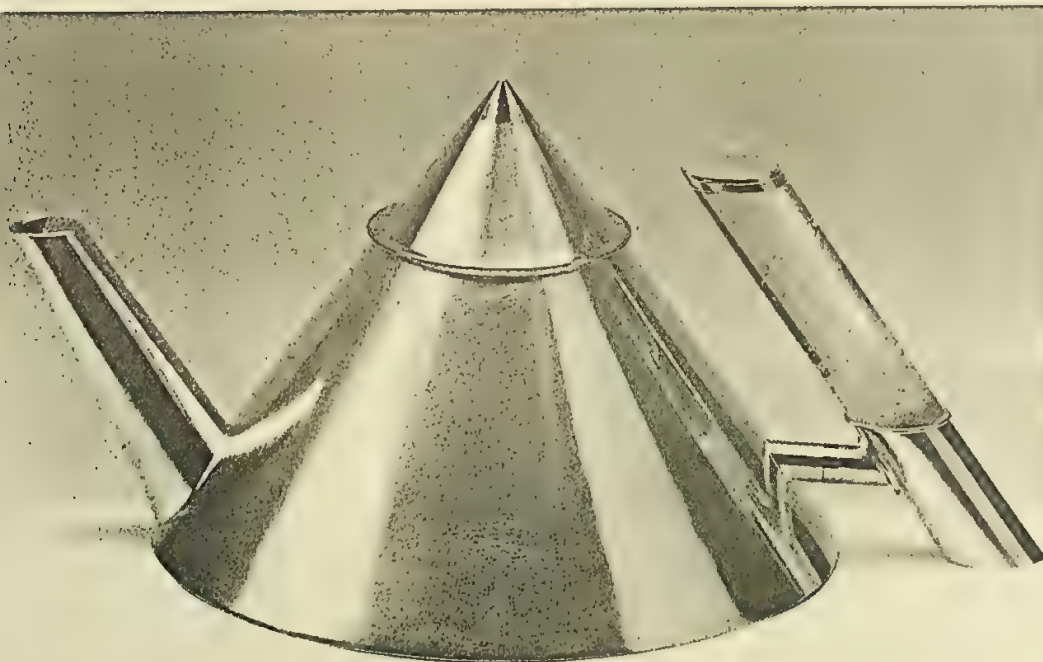
**Getting there**  
This leaflet by Redbird Design  
Partnership (01 488 1808)  
explains the role of the Access  
Officer newly appointed by the  
City of London, who hopes to  
encourage disabled people to  
get involved in the design and  
planning of buildings for  
easier access



D7- 321



Collier und Ansteckschmuck aus Gelbgold, Brillanten und Perlen von Elisabeth Wiedemann, Deutenhausen-Weilheim

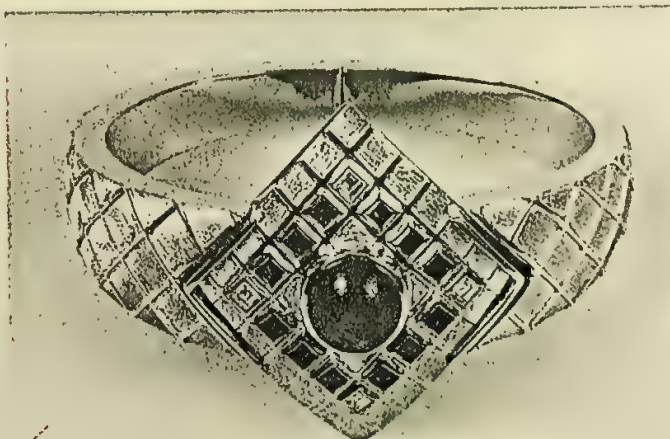


Silberne Teeanne mit Bergkristall von Peter Sebald, Würzburg

GOLDSCHMIEDE  
ZEITUNG

PAGE 78

MAY, 1988



Armreif, aus 750 Gelbgold, mit Rubinen und Diamanten, von Rudolf Mauracher, Schlechting



# Frankfurt's tutti-frutti potpour

D 7/321

MARCH 14, 1988

MARCH 14,

HFD

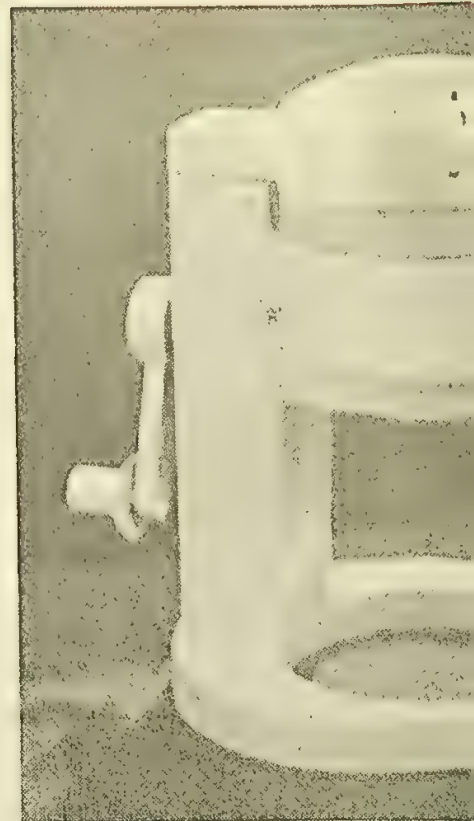
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Space-age  
teakettle in stain-  
less steel by  
Carlo Giannini



■ Josef Schulte's copper-based stainless  
steel Bajazzo teakettle



■ Leifheit's tutti-frutti orange, lemon,  
berry juicer

Dollar dilemma

said Edward Livingston, presi-  
dent of ASTA USA, an importer  
of German and Swiss lines

European companies  
offices in America  
but the factories are



## Frankfurt's tutti-frutti potpourri



Space-age teakettle in stainless steel by Carlo Giannini

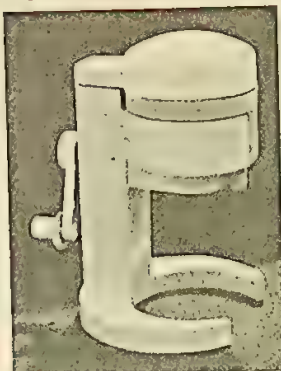


Josef Schulte's copper-based stainless steel Bajazzo teakettle

MARCH 14, 1988

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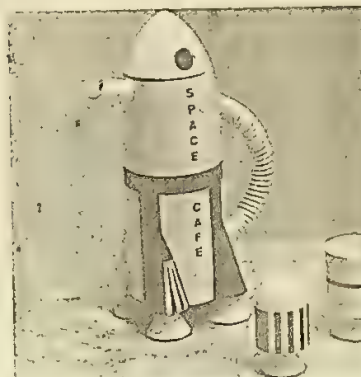
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Leifheit's tutti-frutti orange, lemon and berry juicer



Hammarplast's Caribbean-colored art jugs in black, aqua and pink



Villeroy & Boch's limited edition Spirit of America — this set is called Fly High by Michaela Lange

PHOTO: DOOR AUBAC

## Dollar dilemma hits U.S. buyers at Frankfurt Fair

(Continued from page 57)

products at the show. "I think everybody is really cautious in presenting new products. I didn't see much of anything I had not seen before. We weren't really inspired by anything," she said. Though the company did place some orders, Napoli explained that many of the items were previously shown at New York or Chicago shows.

While there may not have been an overwhelming number of new products, one emerging trend was the presence of bright colors in housewares such as pinks, lilacs, aquas and yellows — a strong contrast to the rose and slate blues seen in America. Conran's will experiment with the new colors but doubts they will become mainstream.

Although the low value of the dollar makes American-made products less expensive in Europe, several manufacturers and retailers were surprised by the low attendance of U.S. exhibitors at the show. A total of 15 U.S. tabletop and housewares manufacturers were listed as having exhibit space at the show, out of a total of 1,292.

"It's quite amazing how few American manufacturers were represented at a show which is the largest in the world and where all the foreign buyers from around the world congregate,"

said Edward Livingston, president of ASTA USA, an importer of the Fissler and ASTA lines from Germany, which has a retail outlet for housewares in New Jersey.

"I can't say we import less. We're bringing in about the same. The prices are horrendous but we do what we have to do," Livingston said. "I think a lot of

European companies who have offices in America are hurting, but the factories are trying to work to keep a presence in the market in the hopes that the currency situation will reverse itself as it has in the past."

At Villeroy & Boch, Lenny Weiss, divisional sales manager for the U.S., said "sales have not suffered in the American

market because affluent customers for high-end products are less likely to feel the pinch of higher prices." Furthermore, Villeroy and Boch has absorbed much of the currency fall, he explained, raising prices this season by 15 percent for the first time in two years.

Rosti USA, which also distributes Bodum, Hammarplast and several other housewares

lines, "singles out its winners, discusses prices closely with the parent factory in Denmark and buys currency in advance" in order to keep a competitive edge in the U.S., according to Tage Strom, vice president of marketing.

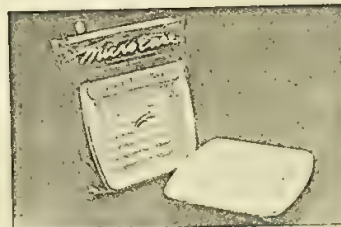
Rosti USA is also looking to distribute other European brands in the U.S.

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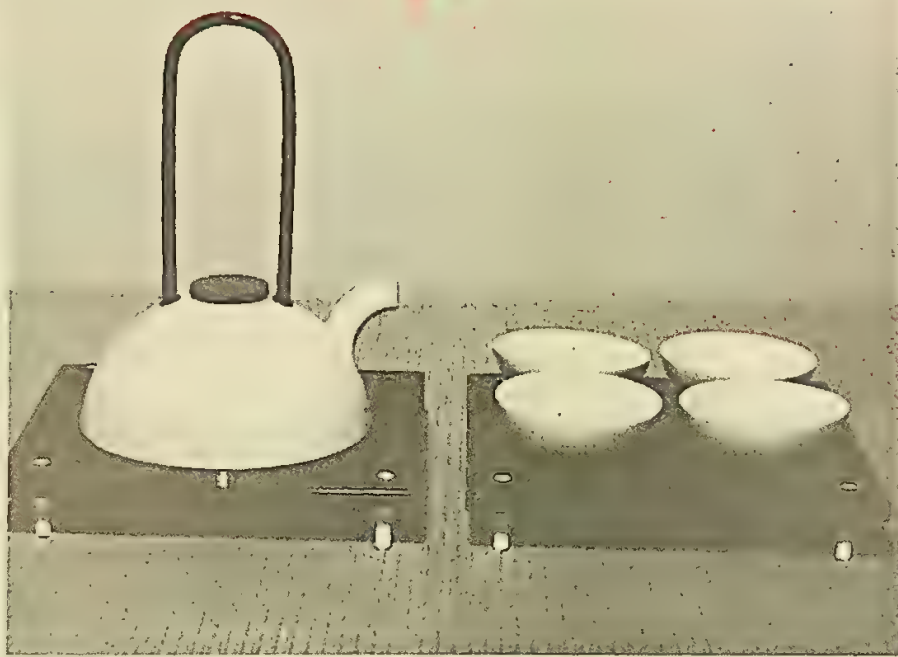
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Swid Powell showed its Tigerman McCurry Teaside service, which includes a kettle, creamer and sugar bowl and resembles a gingerbread village. Suggested retail is about \$280.

D 7-321



Contemporary Porcelain, a New York-based company, showed its design tea service. The service, made of porcelain, is simple and sleek with a hint of the Orient. Suggested retail is about \$250.

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2/8/88



New from Jean-Philippe Baudry, a French teapot manufacturer, was a teapot sculpture made of porcelain and set in a silver-plated frame. The frame, which doubles as a handle, comes in various color configurations, such as a red and blue handle with a yellow frame, or a yellow and blue handle and a red frame. Suggested retail is about \$100.

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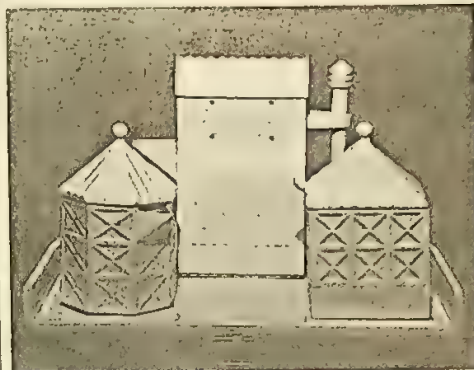
## Accent on Design takes cue from British: Stylish teapots

Perhaps Americans are borrowing a tradition from the British these days, for there is an increasing trend toward fashionable and innovative objects for the teatime ritual.

Teakettles shown at the Accent on Design show ranged from Umbra's anodized, multi-colored fun kettles to Alessi's

sleek silver pieces, which look more like art objects than vessels from which to serve tea.

Swid Powell featured its gingerbread-style porcelain tea service — though the pieces were not instantly recognizable as a teakettle, creamer and sugar bowl



Swid Powell showed its Tigerman McCurry Teasde service, which includes a kettle, creamer and sugar bowl and resembles a gingerbread village. Suggested retail is about \$280

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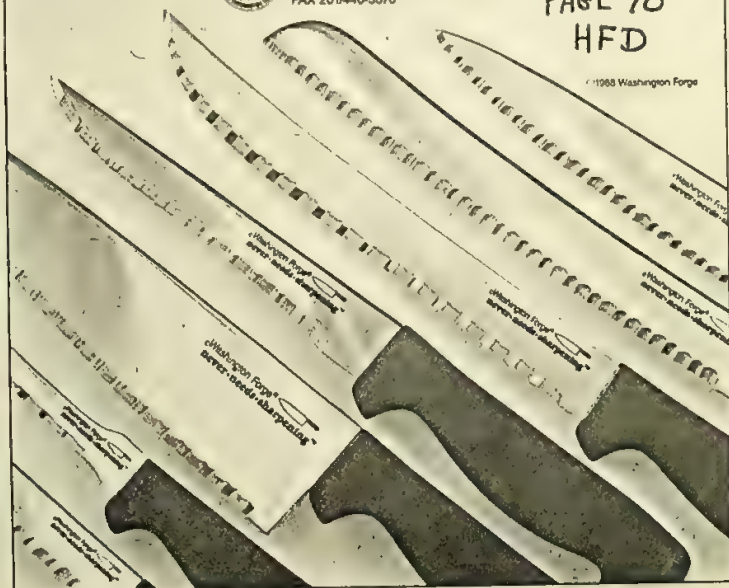
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FEB. 8, 1988

PAGE 70  
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Contemporary Porcelain, a New York based company, showed its design tea service. The service, made of porcelain, is simple and sleek with a hint of the Orient. Suggested retail is about \$250



New from Jean-Philippe Baudry, a French teapot manufacturer, was a teapot sculpture made of porcelain and set in a silver-plated frame. The frame, which doubles as a handle, comes in various color configurations, such as a red and blue handle with a yellow frame, or a yellow and blue handle and a red frame. Suggested retail is about \$100.



3.19 inches by 1.5 inches.  
**Suggested Retail:** \$10 to \$12  
**Manufacturer:** Chicago Metallic,  
Lake Zurich, Ill. D7-321

HFD

DEC. 28, 1987

PAGE 51



**Product:** Zani Tea Kettle

**Features:** 3-quart capacity whistling teakettle, with stay-cool handle and hinged spout. Made of stainless steel with brass trim.

**Suggested Retail:** \$95

**Manufacturer:** Zani America, Englewood, Colo.





Weltraumapfel, Hängeschmuck,  
Sterlingsilber und Acryl, 1975 von  
Lapponia Jewelry Oy, Helsinki,  
Design: Björn Weckström;  
Lunningpreis 1968

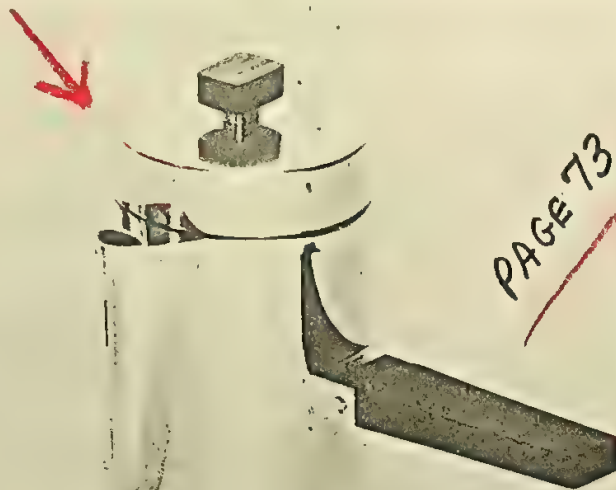


Äußerst anziehend waren die Schalen und Teller der Norwegerin Grete Prytz Kittelsen, die feingeformt und phantasievoll mit transparentem weiß- und graugelbem Emaille auf unterliegenden, gefrästen Mustern dekoriert waren. Eine dazu beitragende Ursache, daß ihr Landsmann, der vielseitige Tias Eckhoff, 1953 den Lunningpreis erhielt, war das Silberbesteck „Cypress“ des Künstlers. Das klassisch elegante, funktionelle Eßbesteck wird immer noch von Georg Jensen in Kopenhagen hergestellt. Die

Schwedin Torun Bülow-Hübe ist wohl bekannt für ihre anatomisch körperfreundlichen Schmuckstücke. Das raffiniert Skulpturale gibt den Schmuckstücken einen ganz besonderen Anstrich. 1960 wurde dem finnischen Edelschmied Bertel Gardberg der Goldene Ehrenring für Goldschmiedekunst verliehen. Er hat die etwas strenge, zurückhaltende Attitüde seines Landes in seine Formsprache aufgenommen und seinen Korpusarbeiten Charakter und Schönheit gegeben. Sein ebenso berühmter Landsmann Björn

Weckström hat durch Einbezug der Oberflächenstruktur in seine Schmuckgestaltungen Originalität mit Gefühl für die Eigenart des Edelmetalls vereint. In einer späteren Periode arbeitet Weckström mit einer klaren, ausdrucksstarken skulpturalen Formgebung wie im Anhänger „Weltraumapfel“ von 1975.

Die Ausstellung im Nationalmuseum beweist, daß alle Preisträger innerhalb der verschiedenen kunsthandwerklichen und kunstindustriellen Fächer würdige Träger des Lunningpreises sind.



Mokkaservice,  
Sterlingsilber und  
Palisanderholz,  
1957, Lunning-  
preis 1961

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MAY, 1987

GOLDSCHMIEDE  
ZEITUNG

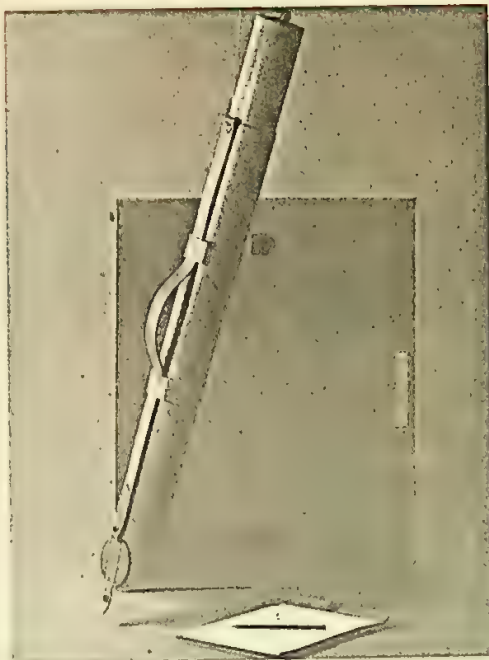


D7-321

PAGE 18

DESIGN 460  
APRIL, 1987**Hide ideals**

Arte Cuoio was started in 1980 because of Oscar Maschera and Claudia Serafini's passion for working with leather. The group has made a name for itself by constantly researching and working with architects on new items for a demanding market. This portfolio, clip board and envelope were designed by Bruno Morassutti. The fine quality leather and handicraft are complemented by the use of traditional techniques for keeping the leather, using vegetable tanning and aniline dyeing. The leather itself is imported from northern France and Germany. Details: +39 721 68688.



The heat is on  
Marita Janssen, from the Netherlands, has designed a heat conserving coffee pot made from stoneware with a double layered wooden handle. Details: +31 20 626819.



Gary Childs GCAS

**Pretty as a pitcher**

The work of nine British designers will be on display in an exhibition of jewellery and precious metals, at the Design Centre from 18 April to 15 May. It aims to show that good modern design can be combined with traditional craftsmanship, at prices that

are still affordable. As well as award-winning gold and diamond jewellery, there will be fine silver tableware. Kelly, a graduate of the RCA and a Freeman of the Goldsmiths Company, has produced a set of beakers and this hand-raised water jug in silver. Details: 01 839 8000.

**JUNKIES**

**ARE THEY REALLY LIKE THIS?**

...the most common myth about heroin is that it is a 'quick fix' for pain. In fact, it is a powerful drug that can lead to addiction. The poster aims to show that heroin is not a 'quick fix' but a dangerous drug that can lead to addiction. The poster also includes a list of symptoms of heroin addiction and a warning that heroin is a dangerous drug that can lead to addiction.

**ONE OF US**

**No hero in heroin**

Alan Stevenson, a graphic designer campaigning against heroin, aims to show that anyone can become addicted. He hopes that his uncompromising treatment of the subject will get the message across and will interest other designers. Details: 01 777 6640.



D7-321

PAGE 22

# TABLEWARE INTERNATIONAL APRIL, 1987

1 James Sadler and Sons make a wide range of teapots, including this Georgian-style teapot. Circle 225 on enquiry card

2 The London Bobby teapot from Carlton Ware is part of a wide collection of novelty lines. Circle 224 on enquiry card

3 Tony Wood Studios' range covers a wide variety of subjects including Derby and Joan, Circus Dog and Cat (pictured). Circle 223 on enquiry card

4 The three Moorcroft teapots were designed by the pottery's founder William between 1910 and 1915. Although the company has discontinued making teapots, John Moorcroft says he might be persuaded to resume production - if the demand is there. Circle 222 on enquiry card

5 Also from Carlton Ware, the Tap pot is in white with hand-painted detail. Circle 221 on enquiry card





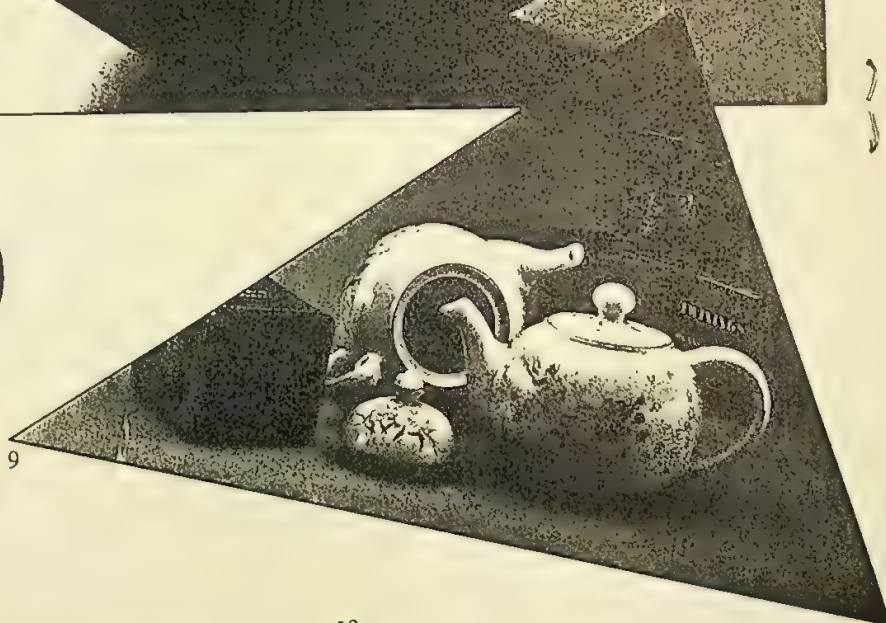
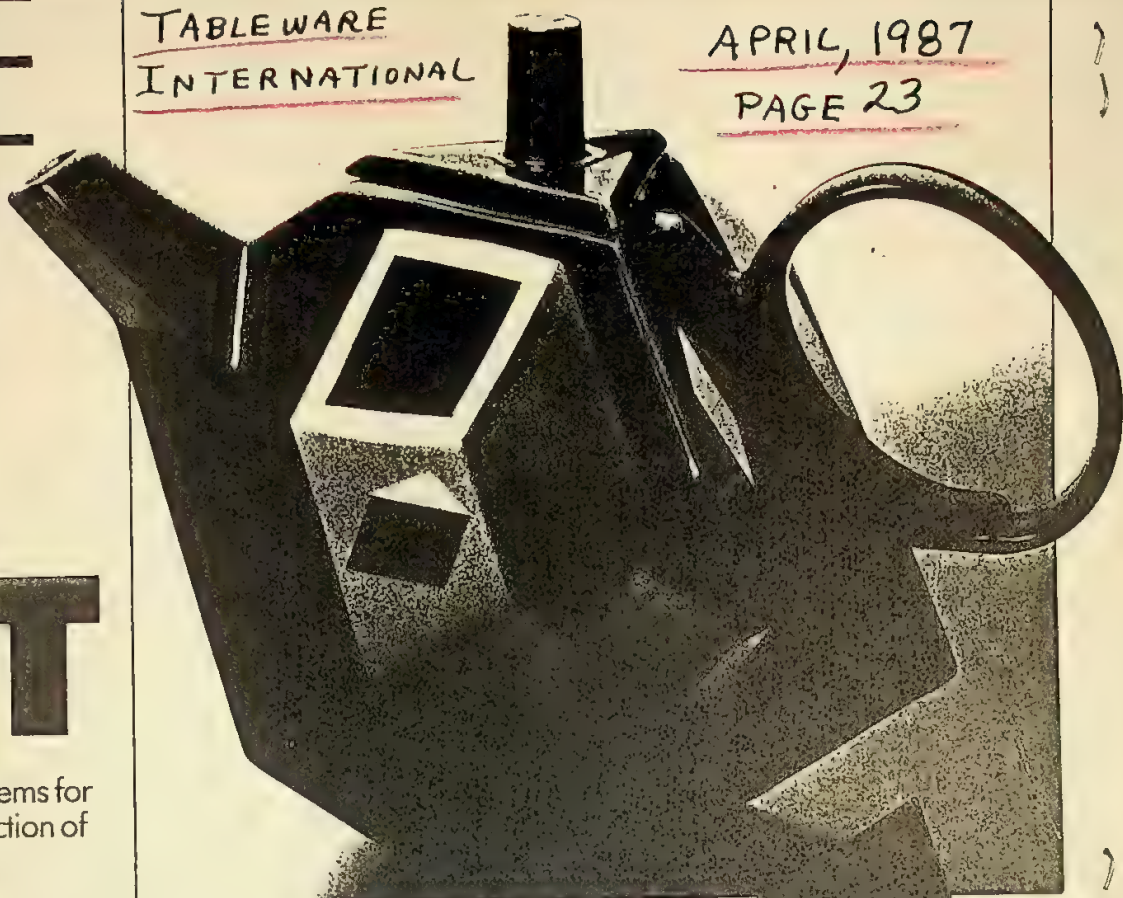
D7-321

# ONE FOR THE POT

TABLEWARE  
INTERNATIONAL

APRIL, 1987  
PAGE 23

Teapots, teapots. The fun items for the table. TI features a selection of eye-catchers



10

6 Shorter character teapots have been re-launched by the Sherwood China Works. Circle 220 on enquiry card

7 The famous Rörstrand collection features 22 unusual shapes. Circle 219 on enquiry card

8 Price and Kensington offer teapots including the Tea for Two clock pot pictured. Circle 218 on enquiry card

9 Wade specialise in designing and manufacturing teapots to customers' requirements. Circle 217 on enquiry card

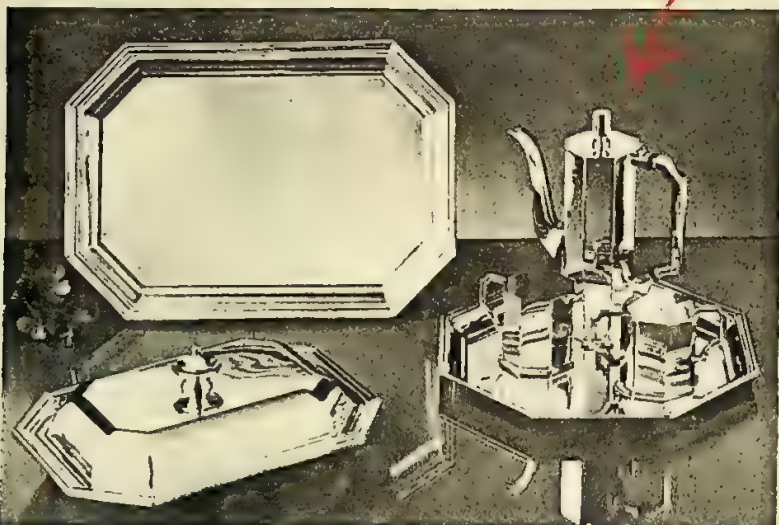
10 The teapots from James Kent include the antique Square Diamond with Du Barry pattern, the Round Diamond, Elephant and Clowns, Plum Pudding, Louis Armstrong and 50s style Belvedere. Circle 216 on enquiry card



Irish coffee set features copper holders and ceramic cups. 7 oz., \$36/set of four. Old Dutch Intl. Ltd., P.O. Box 459, Hackensack, N.J. 07602.



Silverplated coffee set includes sugar bowl, gilt-lined creamer, and a 13-in. tray, \$240 retail. Wallace Intl. Silversmiths, 15 Sterling Dr., Wallingford, Conn. 06492.

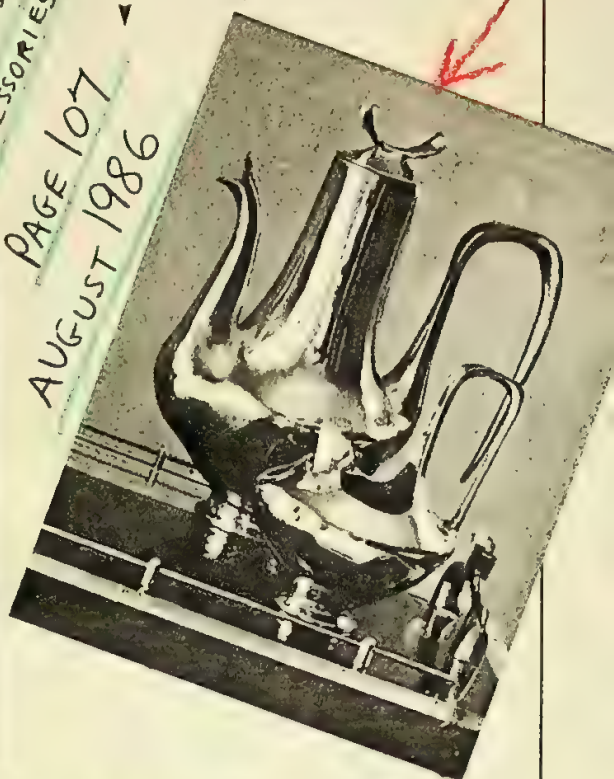


D7-321

XR

"GIFTS & DECORATIVE ACCESSORIES"  
PAGE 107  
AUGUST 1986

Limited edition patine coffee and tea service comes with beveled Lucite and pewter tray. \$2,900 retail. The Castor-Cooper Collection, 255 Washington St., Mt. Vernon, N.Y. 10553.



Coffee-for-two china demitasse set matches Gorham patterns. Gift set or open stock. \$110. Gorham, 33 Adelaide Ave., Providence, R.I. 02907.

Counter-sized coffee roaster for home use. \$139. Sirocco Gourmet Coffee System, Box 79571, Houston, Tex. 77279.



# negativo

D7/321

MAY 1986  
672 DOMUS  
PAGE 25



Positivo

La luce, catturata  
dalle forme in rilievo,  
richiamata e respinta dal nero,  
riflessa e moltiplicata  
dal bianco.

Come la sottile elegante  
bellezza, la rassicurante  
tradizione del nome,  
il lungo tempo da trascorrere  
insieme.

Negativo

Fatalmente ne verrete attratti.



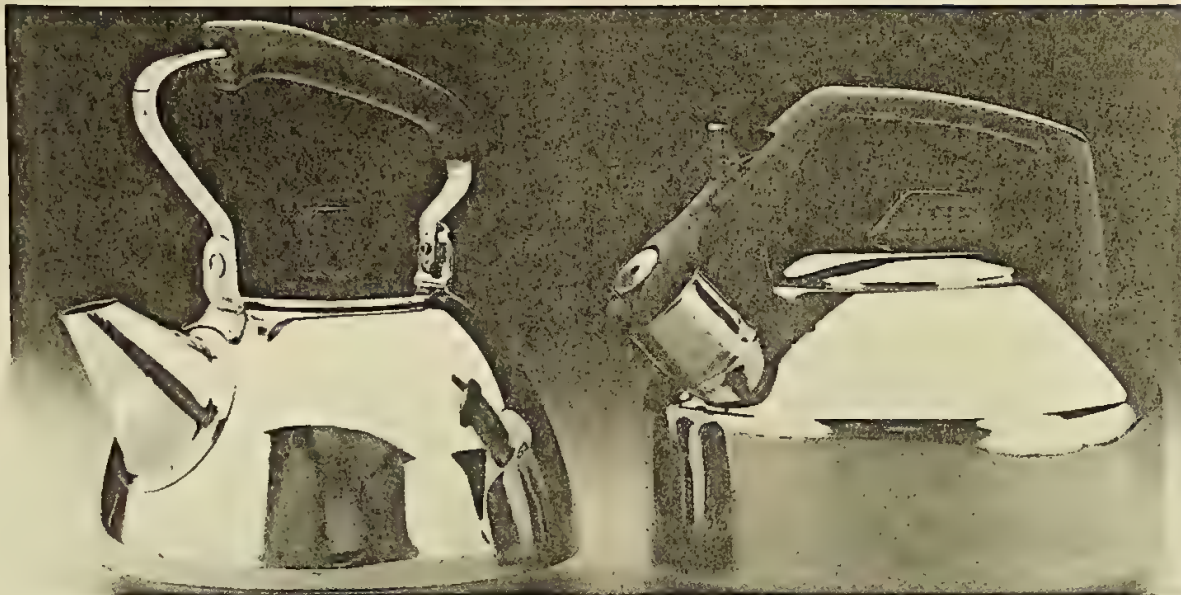
## Wedgwood

Porcellane d'Inghilterra

Per ulteriori informazioni e indirizzi dei punti vendita rivolgersi a:  
Messulam spa, Via Rovigno 13, Milano



✓ TOP LEFT PANEL



HFD

APRIL 7, 1986

PAGE 124

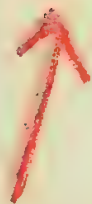
**Stainless steel**

New stainless steel tea kettles are available in two models. A 2-quart unit with fluted bottom retails at \$38; a 3-quart whistling model at \$50. From FUJIWARE AMERICA INC., New York.

HFD

APRIL 7, 1986

P. 124



Frankly,  
there's nothing limited  
about Club's Limited  
Lifetime Warranty.

Consumers love companies that

With a product and a warranty like

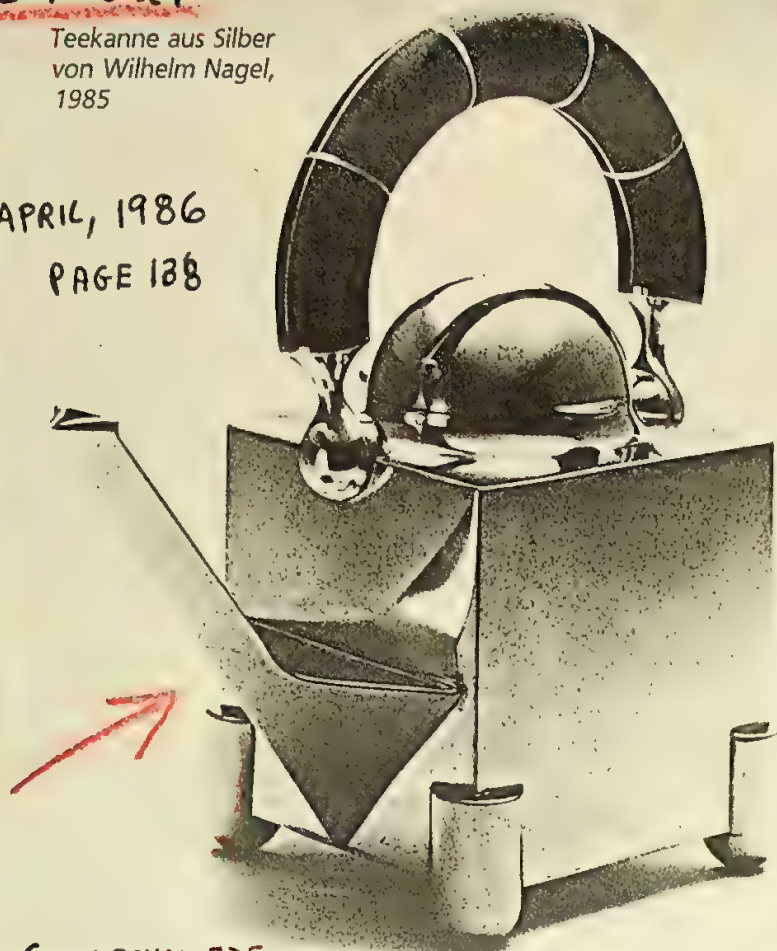
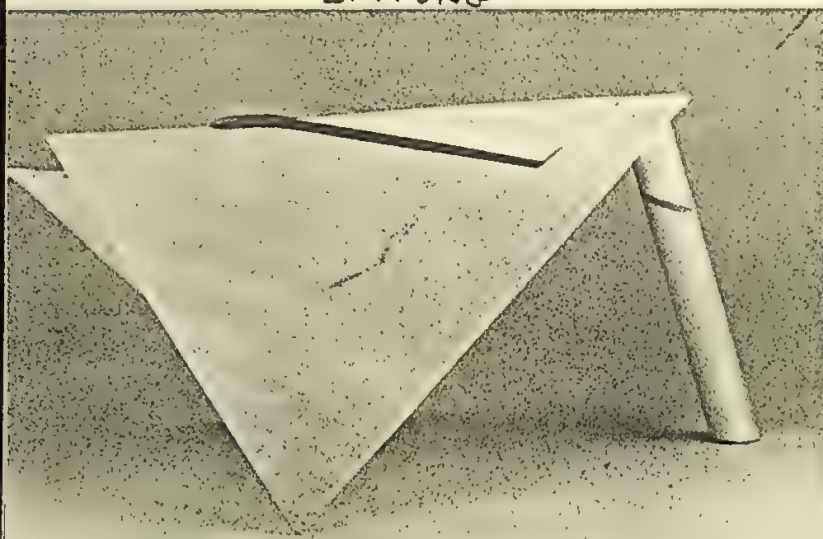
"You can't help

D7/321

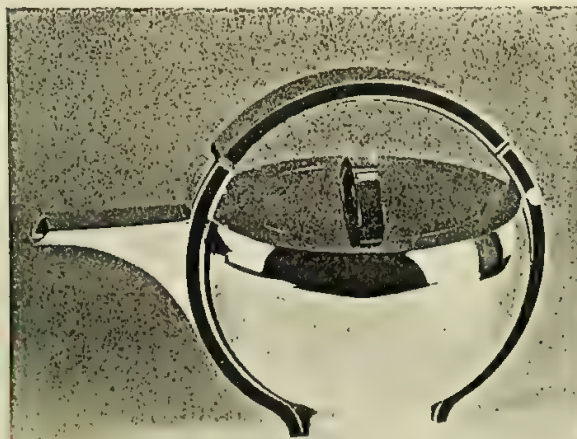


APRIL, 1986

PAGE 188

GOLDSCHMIEDE  
ZEITUNG

Teekanne aus Silber und Kupfer von Bettina Maier, 1985



Teekanne aus Silber von Andrew Putland, 1985

schmacksrichtungen innerhalb Europas. Verschiedene Generationen von Silberschmieden stellen nebeneinander aus, so daß eine Entwicklungsstudie an den Meistern und Schülern vollzogen werden kann. Aus dieser kristallisieren sich die verschiedenen Kunst- und Ausbildungszentren für Silberschmiede.

Das bereits in früher Antike zum täglichen Leben und dem Tempel gehörende Silbergerät ist von Krisen jeder Art abhängig gewesen. Auch in diesem Jahrhundert waren Höhen und Tiefen durch Wirtschaftsdepressionen und Kriege zu spüren. Nach dem Zweiten Weltkrieg gewann das Silberschmiedehandwerk an Bedeutung, zum Beispiel sind die Arbeiten von Andreas Moritz zu nennen, in seiner Nachfolge beteiligen sich bei der Silbertriennale Christina Weck und Wilfried Moll.

Erst mit dem Aufschwung der sechziger Jahre findet die Silberschmiedekunst eine deutliche Wiederbelebung. An der Fachhochschule Düsseldorf hat Friedrich Becker zweifellos wichtige Impulse für das Handwerk gegeben. Seine Kaffeekanne mit Tablett zeigt eine interessante Komposition von stereometrischen Elementen. Eine weitere Tendenz der Düsseldorfer Schule exemplifiziert die Mokkakanne von Sigrid Delius mit eleganter Linienführung und einem integrierten Griff aus transparentem Acrylglas. Aus diesem Kreis stammt Johannes Kuhn, der rot anodisiertes Aluminium zum Gestaltungsprinzip seines nahezu oval geformten Silbertabletts verwendet. Werner Bünck, ebenfalls in Düsseldorf ausgebildet und heute Professor an der Fachhochschule in Hildesheim, hat wiederum eine neue Generation von Silberschmieden hervorgebracht, deren Charakteristikum klare fließende Grundformen mit geometrischen Ansätzen zur Akzentuierung sind. Die Weinkanne von Josef Lanta und die Teekanne von Andreas Decker seien hier als Beispiele dieser geschwungenen Linien genannt.

Eine weitere Silberschmiedeklasse ist an der Fachhochschule Köln, vertreten durch den Lehrer Wilhelm Nagel. Seine Teekanne setzt sich zu einer interessanten Konzeption aus geometrischen Körpern zusammen. Aus dem süddeutschen Raum ist die Akademie

der bildenden Künste in Berg mit Beispielen der Hössle beteiligt.

An der Akademie in München noch studierend ist Bott. Seine vier schlichten mit leicht variierter Dekor und interessanter Flächenbehandlung der Teekenne von der he Worpsswede tätigen Maier.

Von der Argentum Stockholm ist unter a Ohle Ohlsson zu erwähnen der mit seiner Teekanne spielerhaft den ornamentorientierten Stil vertreten. Norweger Ragnar zeichnet sich aus durch blendend gemuldete Flächen. Seine Flasche akzentuiert seine Flasche. Der aus Dänemark stammende Allan Scharff greift in der Position der Schnapskanne diagonale Linien auf. In dagegen werden vorwiegend weiche und runde Formen bevorzugt, die an den der zahlreich verteilten Schüler der „Vakschooten“ beobachtet werden können und an der Schöpfung der Teekanne Jan van Nouhuys, eine beauftragten der Schilde von Goldsmiths' len viele Silberschmiede Großbritannien bei der Triennale aus; ein Ze die Teekanne von Putland. Die traditionelle Kugelform wird durch geometrisierende Elemente bereichert. Erwähnt ist ferner der Künstler Robert Birch mit religiösem Sinngehalt. Künstler deutet sein geometrische Umsetzung Trinitätsgedankens: Auch reich bietet die Beispiele des liturgischen Reichs von Josef Syn Florian Wagner, die teilweise aus Messing sind. Eine Innovation der Triennale 1986 ist die Verwendung von Messing durch Beider optischen Wirkung. Eben dieses Material bereits bei den Synoden 16. und 17. Jahrhunderts und in späteren von der Kirche wieder Auftrag gegeben worden. Zur 8. Europäischen Silbertriennale ist ein Katalog mit Biographien zu den an den Silberschmieden genannten.

Anna Beatriz Chadour



## White and black dominate products at Frankfurt fair

(Continued from preceding page) sler, U.S.A. "White also could be an in-between color until the next one comes out."

Hammarplast, for example, showed its new art thermos pitcher in white, black and chrome. It also showed a line of kitchen utensils in a stark modern matte black design. Last year, on the other hand, its collection was in a variety of pastels.

Bodum, while continuing with bright primary colors, introduced a new teapot called the Tea Ball in stainless steel. It also added a series of plastic trays in bright colors with black rubber handles, and plastic coasters with rubber bottoms and rubber tops to prevent the glass from slipping. Tage Strom, president of Bodum Inc., said rubber is a new material for the company, which is importing for European sale a line of matte black rubber kitchen utensils with matte black metal. It has not been decided whether the line will be sold in the U.S.

"Matte finishes are popular at the moment because they look less plasticity," Strom said. "Everyone is trying to dress plastic up. It also is practical because it is non-slip."

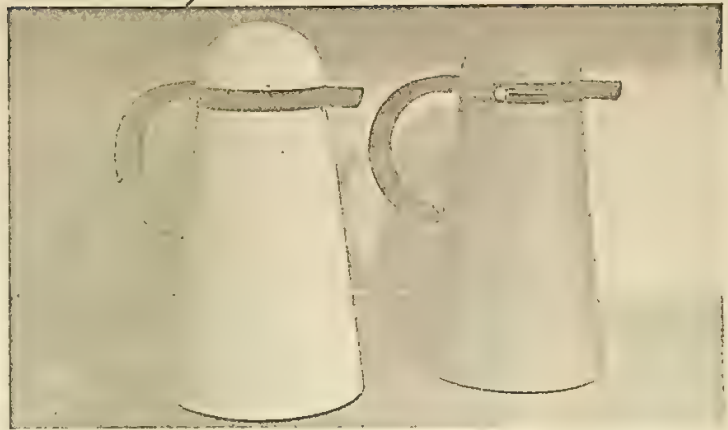
Other strong white and black lines included those of WMF, which exhibited a new line of enameled cookware in white with red stripes; Deagostini of Italy, which showed matte black trays and bowls, nickel trays with black trim and very flat clocks in white, black, red and yellow; and Alessi of Italy, which introduced matte

black oil and vinegar bottles.

There were several manufacturers showing lines in bright colors. Among these were Waechtersbach, which exhibited new dishes and serving pieces in green, aqua and rust as well as vases in speckled patterns. Vendor of Copenhagen exhibited vividly colored trays, bowls and espresso machines, and Garant Plast of Tastrup, Denmark, showed bright pastel bowls, trays, pitchers and storage containers. Dema Glass showed four new ranges in its Panache glassware.

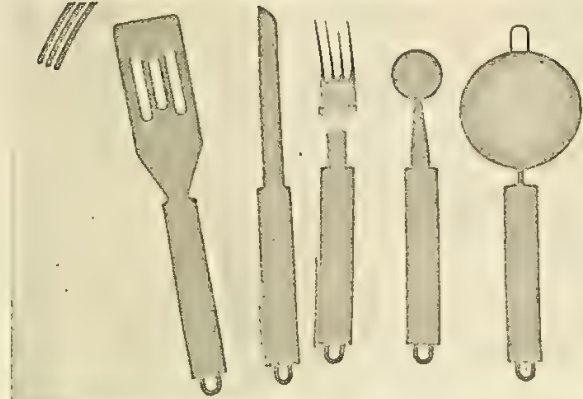
Major product introductions included Fissler's design 90 line of square cookware in stainless steel; Leifheit's new fold-up box in corrugated polyurethane; Culinar-Ostivics' extended range of maple and pear wood bowls, storage containers and trays and new line of glassware with each stem the same height; Zyliss' new can opener that locks onto the can, Rosti's new electric clam opener and corkscrew that also can serve as a bottle opener, bottle closer and cork; and Biesse of Italy's split pitcher that can hold oil and vinegar at the same time.

In electronic products, the major trend was electronic kitchen and bathroom scales with detachable readouts, which were exhibited by Tefal, Terraillon and Soehnle. The scales included a talking, programmable bathroom scale with detachable readout and a programmable kitchen scale that can hold 150 different foods in its memory for analysis of calories, fats and proteins.



PAGE 46

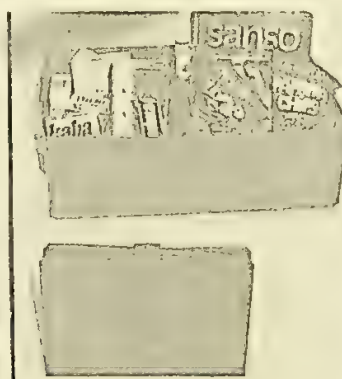
Hammarplast showed art thermos pitchers in white, black and chrome



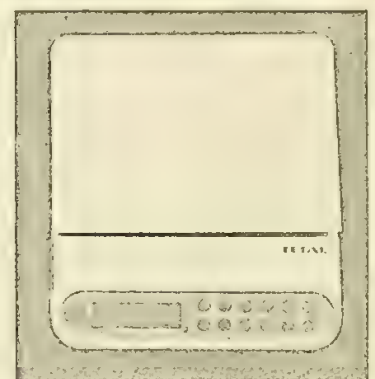
New from Bodum were black matte rubber utensils with black matte metal



New thermos bottles from Rosti come in various sizes



Leifheit showed this fold-up box made of corrugated polyurethane.



Tefal's electronic kitchen scale was one of several electronic models introduced in Frankfurt



The Design 90 line of square cookware from Fissler

FULL PAGE 46 (REDUCED SCALE)



vinegar bottles.  
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MARCH 24, 1986

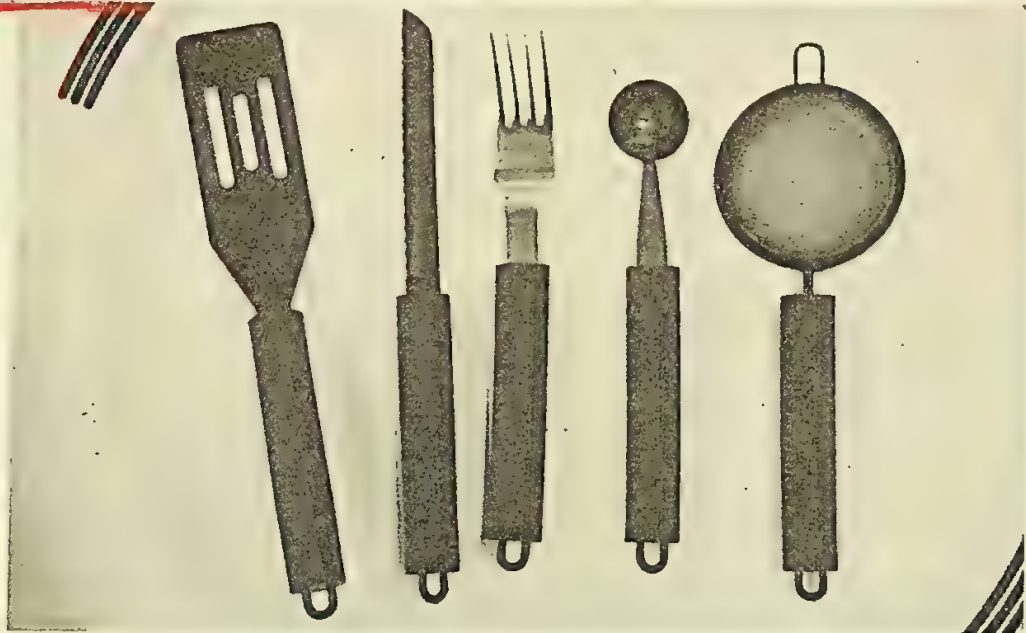
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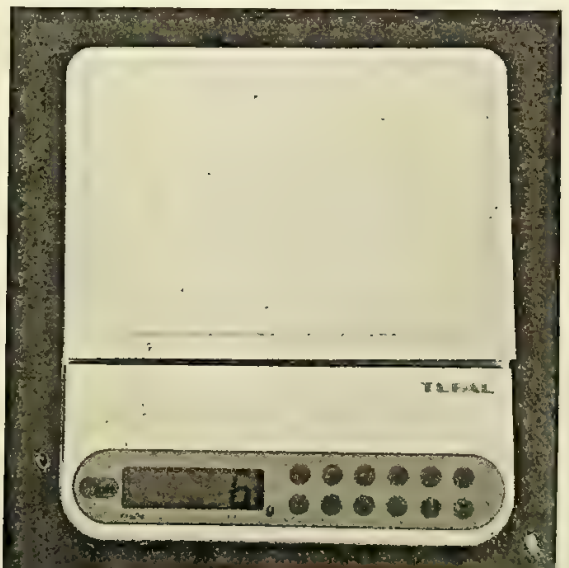


PAGE 46

Hammarplast showed art thermos pitchers in white, black and chrome.



New from Bodum were black matte rubber utensils with black matte metal.





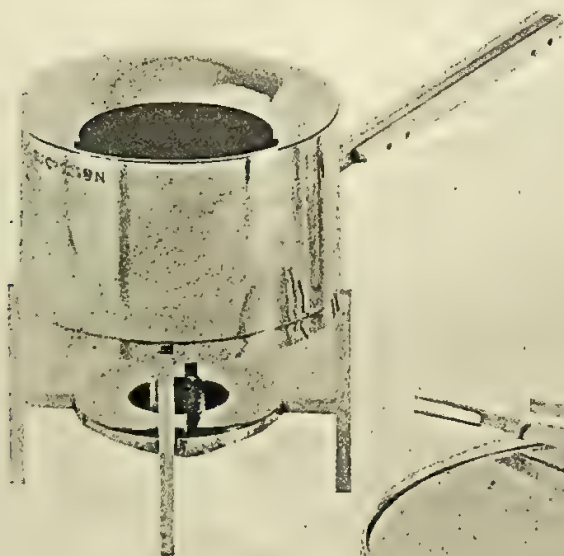
D7/321



Martha Lee Sung Won,  
Teeservice aus Silber  
mit Ebenholz, 1983



Monika Rössner,  
Flasche und Becher  
aus Silber, 1976



Burkhard Schürmann,  
Fonduetopf, Tablett  
mit Gabeln, Teekanne,  
Becher, Silber, Elfen-  
bein, 1975



## Romancing Russian Crafts

My trip to the Soviet Union turned into such a serendipitous experience that I would like to share some of it with you (even if it is a little removed from bridal merchandising)

I managed to see the porcelains on exhibit in the Hermitage Museum, gathered considerable information about arts and crafts and developed an appreciation for the vastness and cultural heritage of the country.

Many people, by the way, think of Russia as the U.S.S.R. Although Russia is enormous and accounts for 52 percent of the Soviet population, it is only one of 15 republics that extend through 11 time zones. The population of 262.5 million people is made up of more than 100 ethnic groups, each with its own language in addition to Russian.

All of the republics have a constitution of their own that conforms to the national constitution, but also takes

account of each republic's specific cultural features.

Moscow, the capital, has a population of 8 million people and is growing by 100,000 people yearly. The word Kremlin, as we know it, refers to the citadel of Moscow, housing the offices of the Soviet government. Kremlin means fortress and all the old Russian cities have their own "kremlins."

There are many beautiful churches within the Moscow Kremlin and among them is the Cathedral of the Assumption of the Virgin, completed in 1479 and the mother church of Russia. Russian churches contain many icons, which have become a national art form.

Folk art and crafts constitute one of the best records of the life of the multitudes of people before the 1917 revolution. In the past, the objects

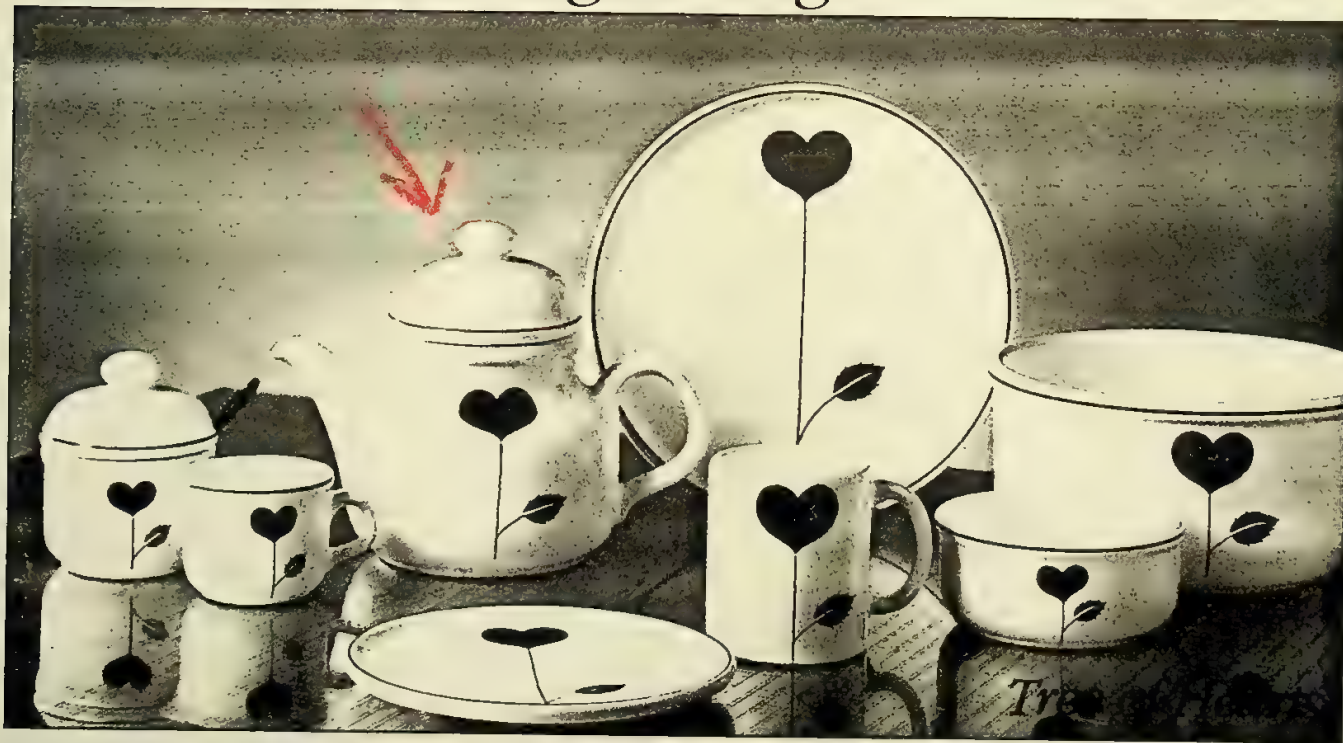
(To page 54)



*DORIS NIXON, a registered bridal consultant, is director of educational services for the National Bridal Service, Richmond, Va., which provides advertising, training and merchandising services to more than 400 member stores. Mrs. Nixon is co-author of the book "The Average Wedding (and How to Avoid It)" and "Make Room for the Groom." A leading retailer for many years, she is considered an authority on creative table settings. She will be happy to answer your questions.*

### GIFTS & DECORATIVE ACCESSORIES

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XR in D7/302  
3



# Caterer's Ideal Tea/Coffee Wares

18/8 Stainless Steel

Series 20000

D7-321



HONG KONG  
ENTERPRISE

Nov. 1985  
PAGE 1

rec'd  
JAN. 10, 1986

PAGE 1



Series 21700  
Tea/Coffee Pots

Available in 12oz-48oz with Gift Box



Series 21800  
Tea/Coffee Pots

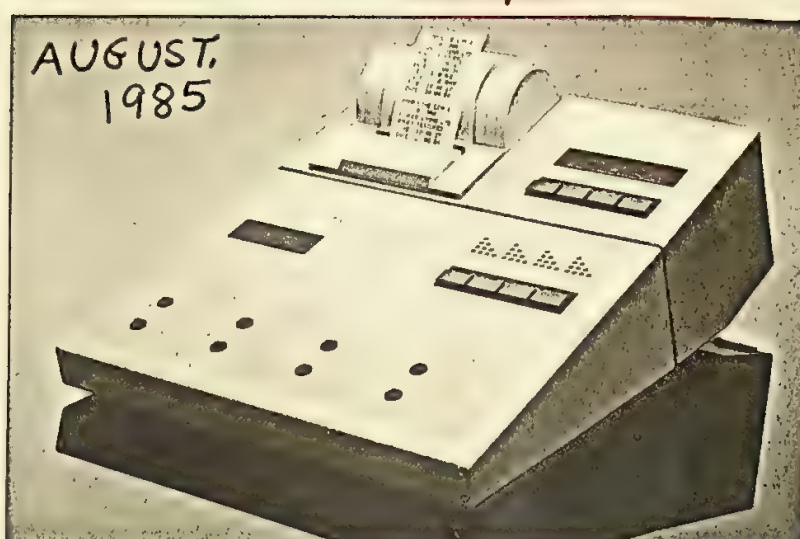
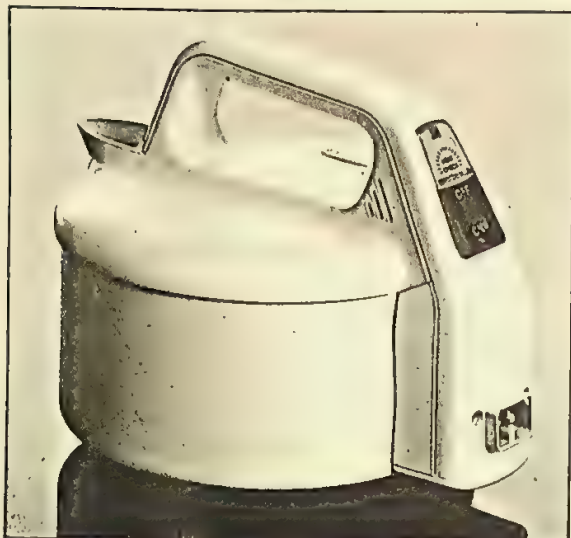
Available in 12oz-48oz with Gift Box



**SUNNEX PRODUCTS LIMITED**

4, Shung Shun Street, Yau Tong, Kowloon, Hong Kong.  
Tel: 3-7750204/8, Cable: SUNNEXWARE, Telex: 56499 SUX HX.





#### MOGGRIDGE ASSOCIATES

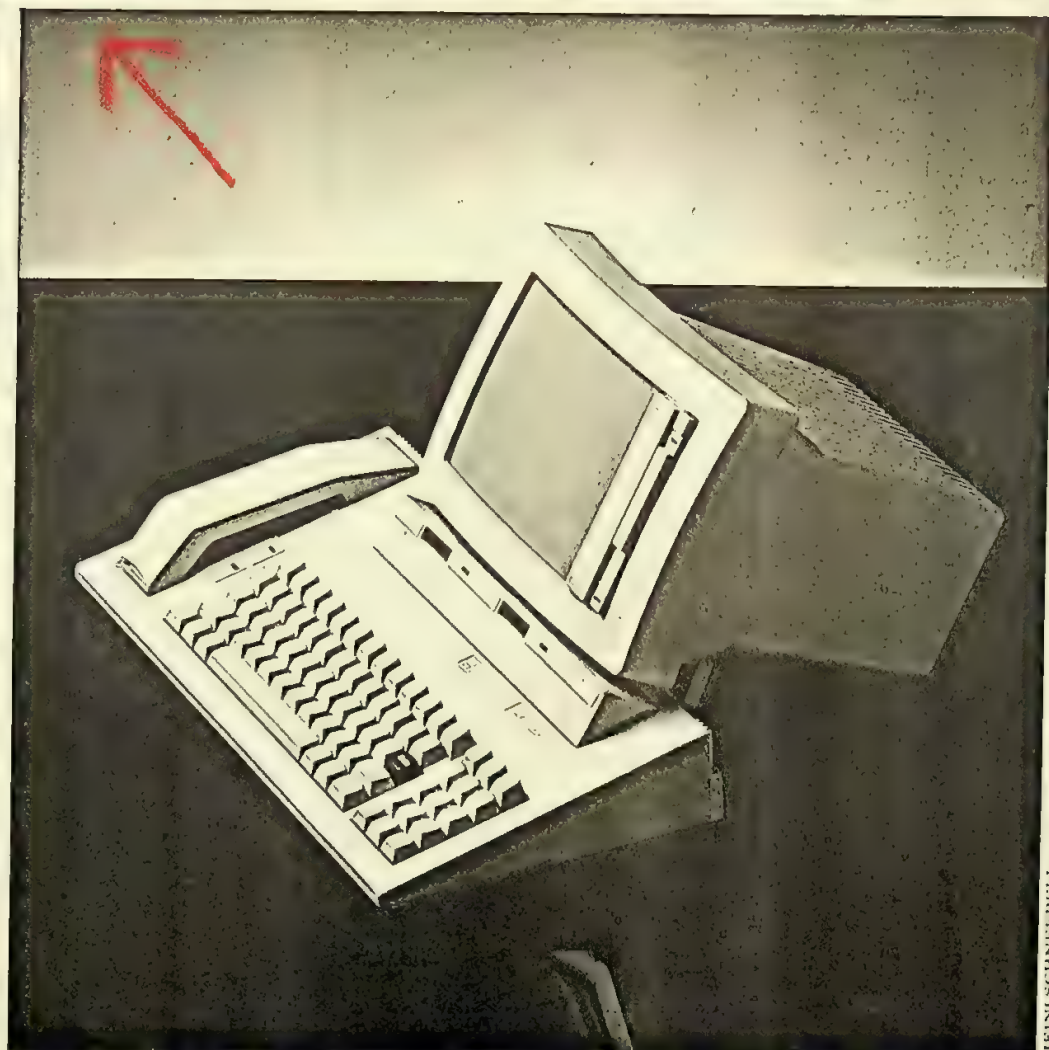
(A division of Design Developments Ltd)  
7/8 Jeffreys Place, Jeffreys Street,  
London NW1 9PP  
(01) 485 1170

#### Moulinox kettle

The brief for the design of this Contour kettle (top left) included a fixed top with integral handle and filling through the spout. A range of models was required from a simple automatic to a version with temperature indication – all making use of common injection mouldings. Models were an important part of the design process for evaluating ergonomic aspects such as handle comfort and the overall appearance. Four designs were developed for market research and the preferred concept was then developed to detailed layout drawings and final models. Industrial design was by Robin Chu and modelmaking by IDM.

#### Fibre optic inspection device for Prior

This product (above) is used for inspecting fibre optic cables during their installation and maintenance. Various design alternatives were generated using sketches and foam models. The final design is pistol-shaped for one-handed use, with batteries in a compartment in the handle. The focussing knobs and illumination button are recessed



Stoddard and Martin Darbyshire, mechanical engineering by Charles Ash and modelmaking by IDM.

#### Line condition monitor for Claude Lyons

This product (top right) was designed primarily for use in the computer environment, although it is equally suited for power line monitoring in all sectors of industry. The client's manufacturing facilities are geared to sheet metal fabrication

forward. To overcome the limitations of sheet metal, graphic elements were introduced on the top surface to enhance the appearance as well as structure the functional elements.

Keyboard and printer can plug together to form a single entity.

Industrial design was by Hedda Beese and modelmaking by IDM.

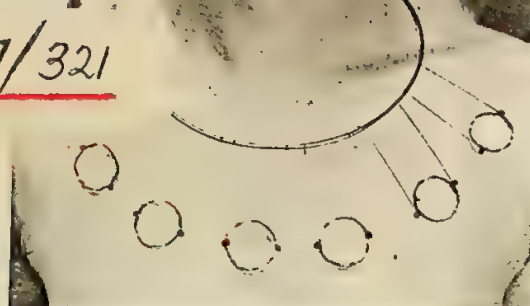
#### One Per Desk for ICL

The first product of its kind, the desktop computer (above) provides not only personal

transmission. The aim of the design was to create a compact, well structured and integrated unit. The design was taken from initial concept models via fully detailed appearance models to soft tooling using CAD/CAM facilities at Ronningen in Kalamazoo, USA. For ease of automated assembly all keyboard components snap together and only two screws are required to secure the VDU chassis to the housing.

Industrial design was by Hedda





James Minson, Sydney College of the Arts,  
«Neckpieces», collane in vetro, nylon, fili di acciaio.

di Jeffrey Newman

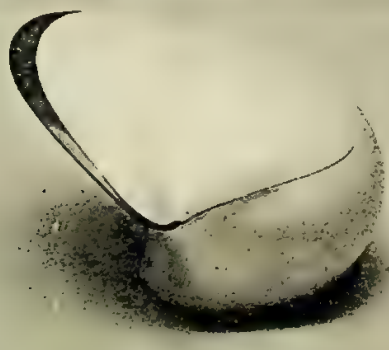
Si sa che l'Australia è un paese «giovane». Prima del 1945 la produzione industriale si basava essenzialmente su strutture commerciali con un elementare grado di meccanizzazione. La produzione avveniva solo per il mercato locale. Nei tardi anni '40 l'Australia stava per intraprendere per la prima volta — ad esempio nel campo dell'industria automobilistica — la produzione su vasta scala. Da tempo esistevano un'industria pesante e una produzione di articoli per la casa, ma non una produzione di massa.

Un incentivo all'industria venne dalla politica governativa, che sovvenzionò e incoraggiò la produ-



Johannes Kuhn, Canberra School of Art,  
«Teapot» in ottone argentato e alluminio.

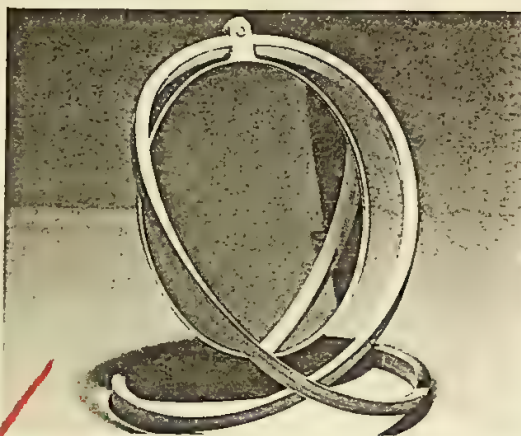
zione locale di quei prodotti che tradizionalmente il paese importava dal resto del mondo. La grande immigrazione di quegli anni fornì da una parte la mano d'opera e dall'altra il mercato. Ne conseguì



Robert Foster, Canberra School of Art, «Lidded Container» in alluminio anodizzato e resine poliesteri.

economico degli anni '50 e '60 non fu data sufficiente enfasi al design industriale e alla qualità dei prodotti. Gran parte della nuova capacità produttiva interna era nelle mani degli americani e degli inglesi, che imposero i propri modelli e il proprio stile sul mercato australiano.

Qualcuno vide il pericolo insito nel non sviluppare un'identità e una capacità nazionali nel progetto e nella produzione. Così, nel 1957, fu costituito l'Industrial Design Council of Australia (IDCA) per incoraggiare i produttori a perseguire i massimi livelli di qualità e originalità progettuale.



Chris Hansen, Canberra School of Art,  
«Dressing Mirror», in legno.

L'obiettivo era che i produttori favorissero lo sviluppo di prodotti nuovi che potessero essere esportati in tutto il mondo, creando così nuovi mercati per l'Australia. Questo è ancora oggi l'obiettivo dell'IDCA. Esistono alcune industrie che con la loro capacità inventiva hanno saputo superare i problemi generati dalla distanza dei mercati di esportazione e produrre beni di alta qualità internazionalmente riconosciuti. Ormai i produttori riconoscono nella qualità del progetto uno dei fattori determinanti del successo commerciale sia sul mercato interno che su quello d'oltremare. Esistono ad esempio nuove industrie che sviluppano una sofisticata tecnologia (microelettronica). Oggi anche queste industrie si stanno facendo strada in un mercato esterno dominato dal dopo-guerra in poi dalle società straniere.

■ According to a popular cliché Australia is a «young» country. Just how young can be demonstrated by reference to the history of manufacturing in Australia.



Pamela Fuayne, Canberra School of Art,  
«Cake Knife» in acciaio e resine poliesteri.

Prior to 1945, production was essentially based on trade shops with degrees of mechanisation. Production was only for the small home market. In the late 1940's as Italy's manufacturers were recommencing mass production Australia was about to embark on volume production for the first time — for example in the motor car industry. Australia has always produced heavy engineering products, as well as domestic products, but not on a mass scale. The incentive to manufacture came from government policy which subsidised and encouraged import replacement, producing more of the products Australia traditionally imported from elsewhere in the world. Growth in

manufacturing followed, but conditions of the 1950's and emphasis was put on good high quality, and too much on output for an indiscriminate Sharp minds saw the danger to national identity and national manufacture. So, in 1957, the Council of Australia (I.D.C.) encourage manufacturers to standards of design originality in their products. It was hoped this would encourage development of products which could be exported world thereby developing national Australia. This remains the



Mark Newson, Sydney  
«Compass Chair» in alluminio.

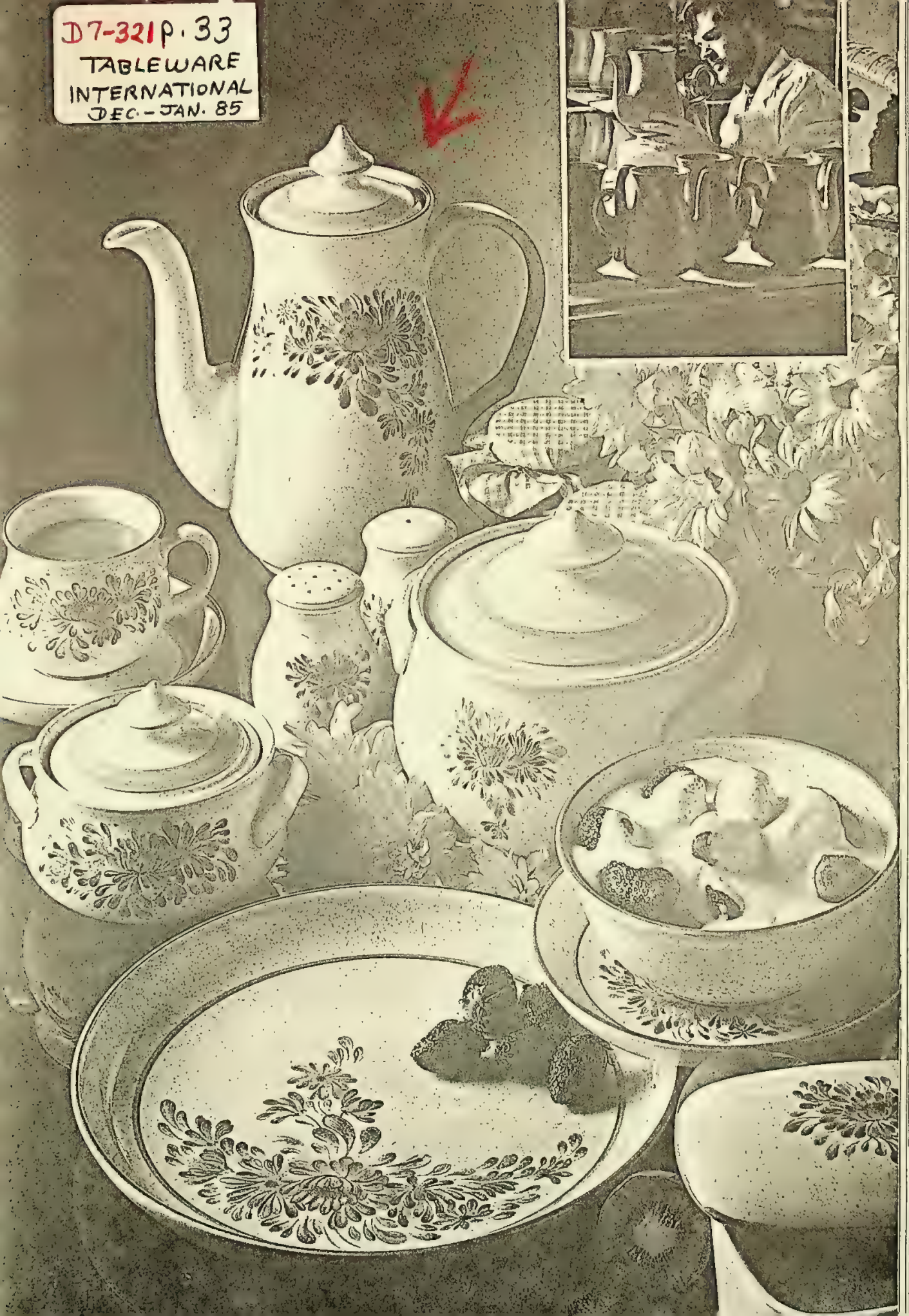
to this day. The idea that a small country could compete in the world has often presented a mental barrier to Australian manufacturers.



Michael Connolly, Queensland School of the Built Environment, Architecture and Industrial Design/IDCA



D7-321 p. 33  
TABLEWARE  
INTERNATIONAL  
DEC - JAN. 85





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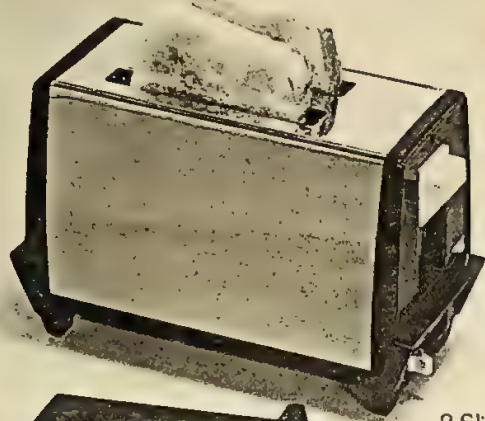


D7/321 home electric appliances bring you new standards in efficiency, economy and convenience.

HONG KONG HOUSEHOLD

PAGE 21

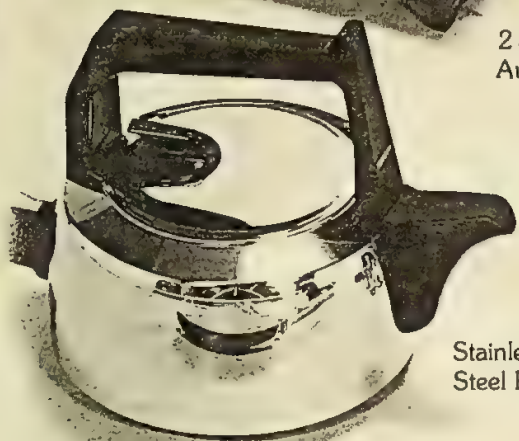
DECEMBER, 1984



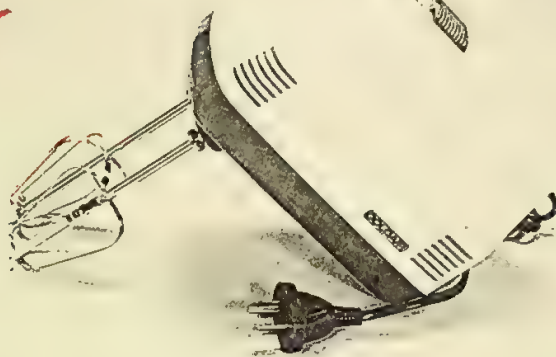
2 Slice Automatic Toaster



4 Slice Automatic Toaster



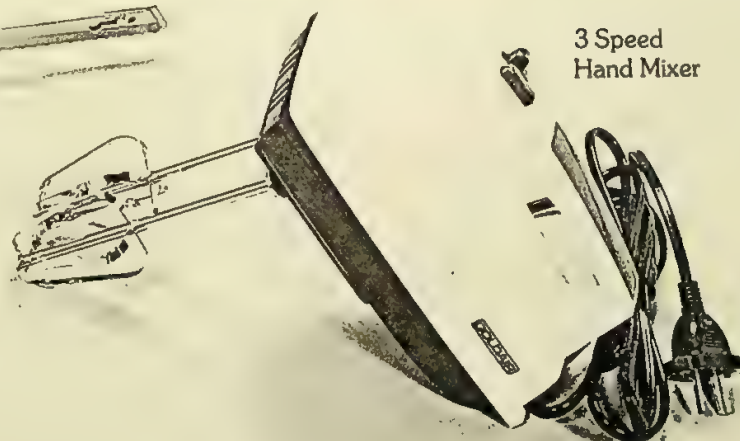
Stainless Steel Kettle



5 Speed Super Mixer



Electric Knife



3 Speed Hand Mixer



Hand Held Can Opener

**Wilfred Enterprises Ltd.**

45-51 Chatham Road, 11/F., Tsim Sha Tsui, Kowloon.  
P. O. Box 90193 TST Cable Address: "WILLPEACE"  
TEL.: 3-7238288 TELEX: 45380  
Banker: Hong Kong & Shanghai Banking Corporation (HK Office)

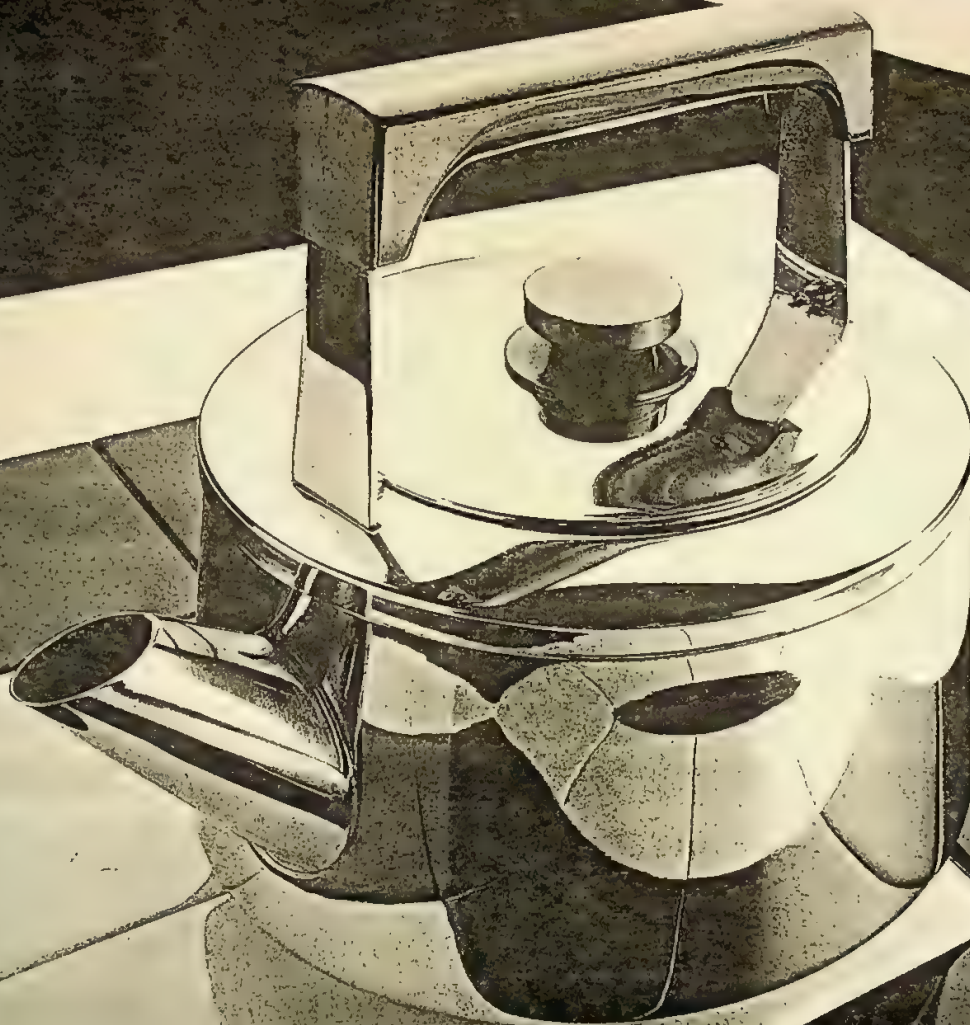


D7/321

OCT., 1984

HONG KONG  
HOUSEHOLD

PAGE 36

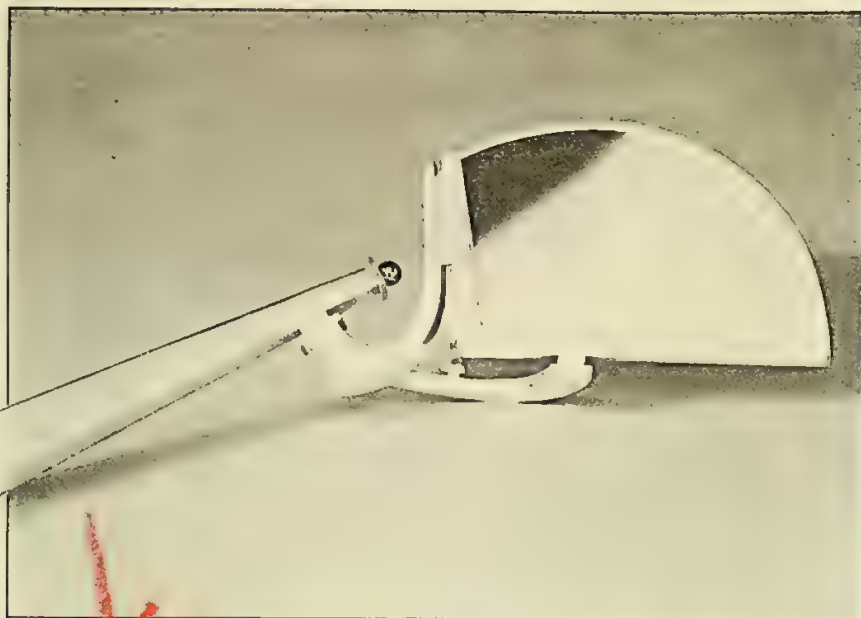




## STERLING/84

JC-K

PAGE 193



Sleek elegance marked the winners in the 15th Sterling Design Competition sponsored by the Sterling Silversmiths Guild of America. This year, 169 entries produced 10 award winners, a special prize for best flatware and 51 pieces chosen for exhibition.

The contest included a number of prizes. SSGA presented a total of \$3500 to designers of the 11 top pieces, including a special prize of \$750 for the flatware winner. The Gustav H. Niemeyer Memorial Educational Fund presented \$1750 to the metalworking departments of design schools represented by the winning students. Five mining companies—ASARCO Inc., Callahan Mining Corp., Coeur d'Alene Mines Corp., Hecla Mining Co. and Sunshine Mines—reimbursed all entrants for a portion of the cost of the sterling in their designs. In addition, a grant from the Silver Institute in Washington, D.C., brought the top six award winners an engraved 10-oz. ingot of Idaho silver and an expenses-paid trip to Wallace, Idaho, to participate in special ceremonies marking 100 years of silver mining in that state.

Judges of the 1984 competition were Jamie Bennett, Professor of Art, Boston University; Kurt Matzdorf, Professor of Art, State University of New York, College at New Paltz, and Frank R. Perry, vice president and director of design, Oneida Silversmiths.

*Silver hand mirror (fourth place) expresses designer Heather N. Williams' interest in architecture.*

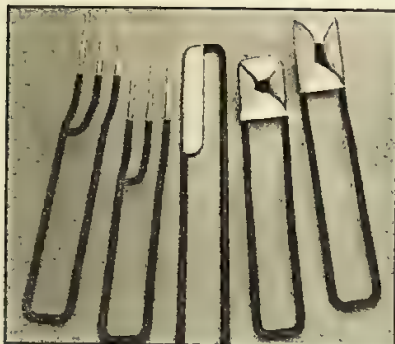
*Claire Sanford placed fifth with a cordial decanter and two cups. They're from a series of vessels that are "somewhat human in appearance...and related to spotted dogs."*

*Saki serving pitcher (second place) was inspired by designer Lee Boroson's interest in Oriental art. It's designed to be used by two people.*



# STATEMENTS IN

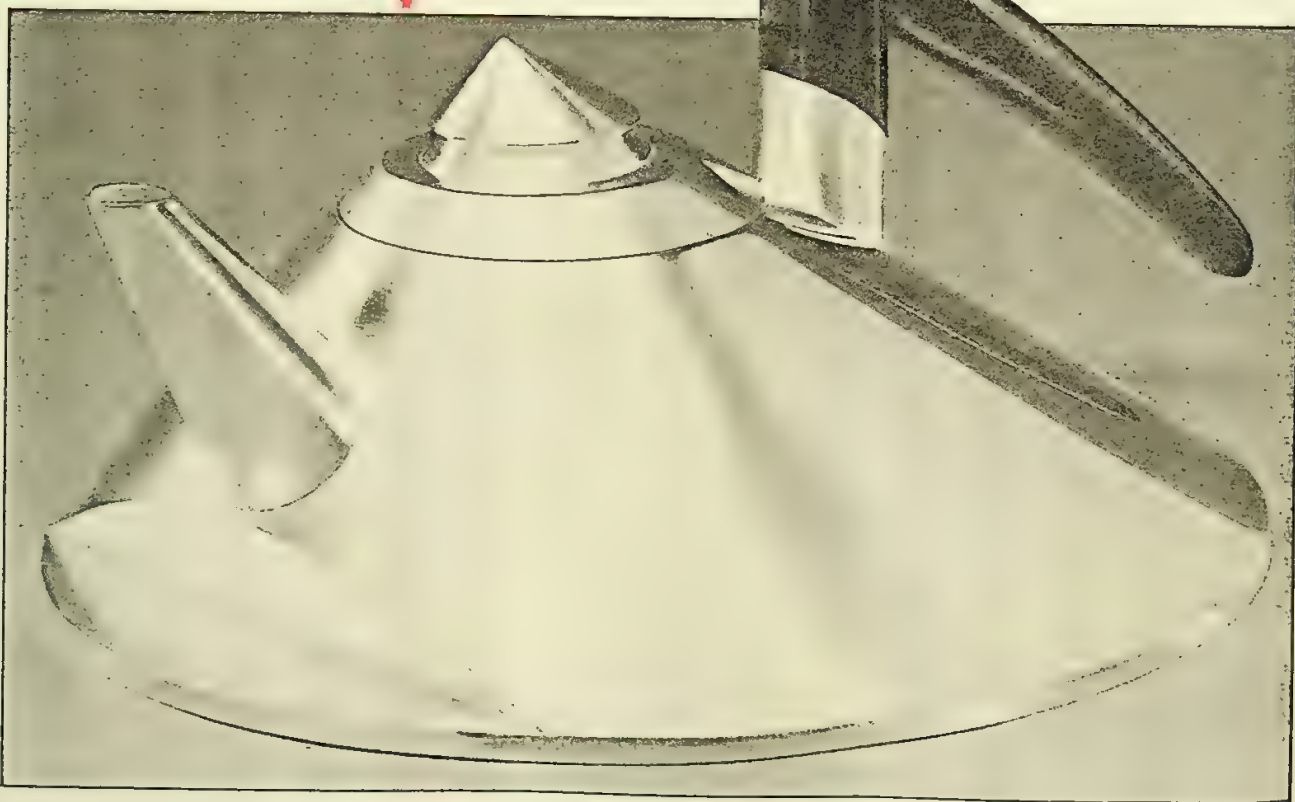
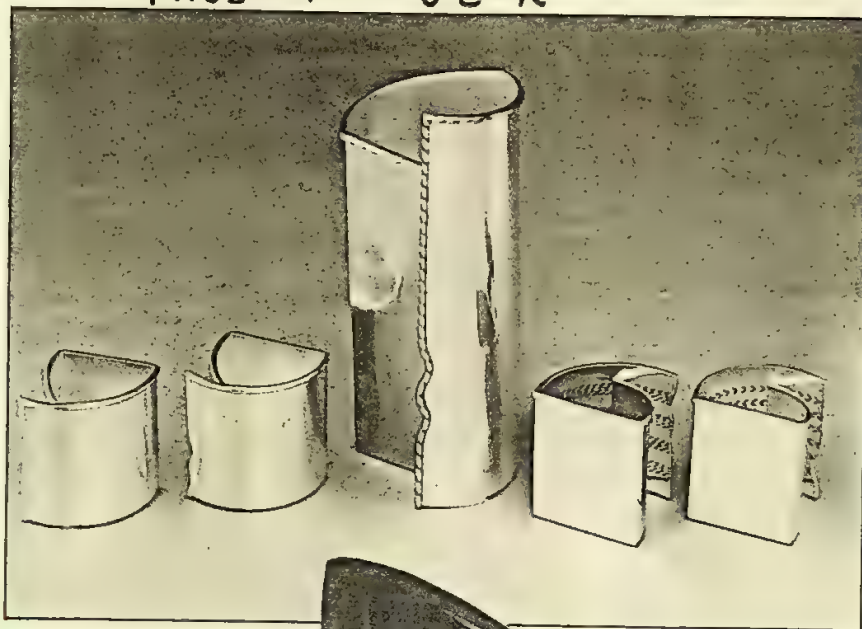
PAGE 192 JC-K



Five-piece place setting of sterling wire and baked enamel flatware brought the special flatware prize to John E. Horn.

Kye-yeon Son took third with a liquor decanter and four cups. Son used a folding method, much as Orientals do with Origami; twisted wire provides an accent.

Designer Mark E. Fortune describes his first-prize winning teapot as "streamlined and flat," with a high-tech look.



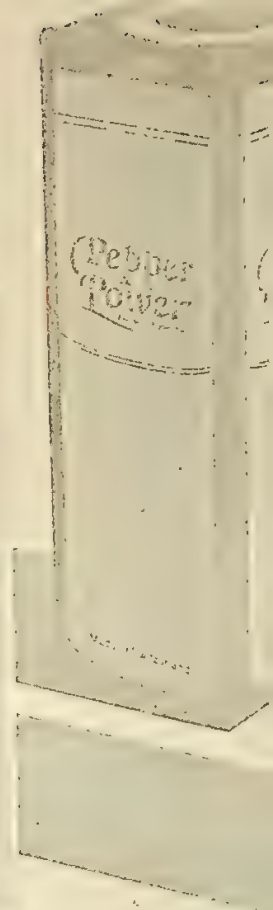
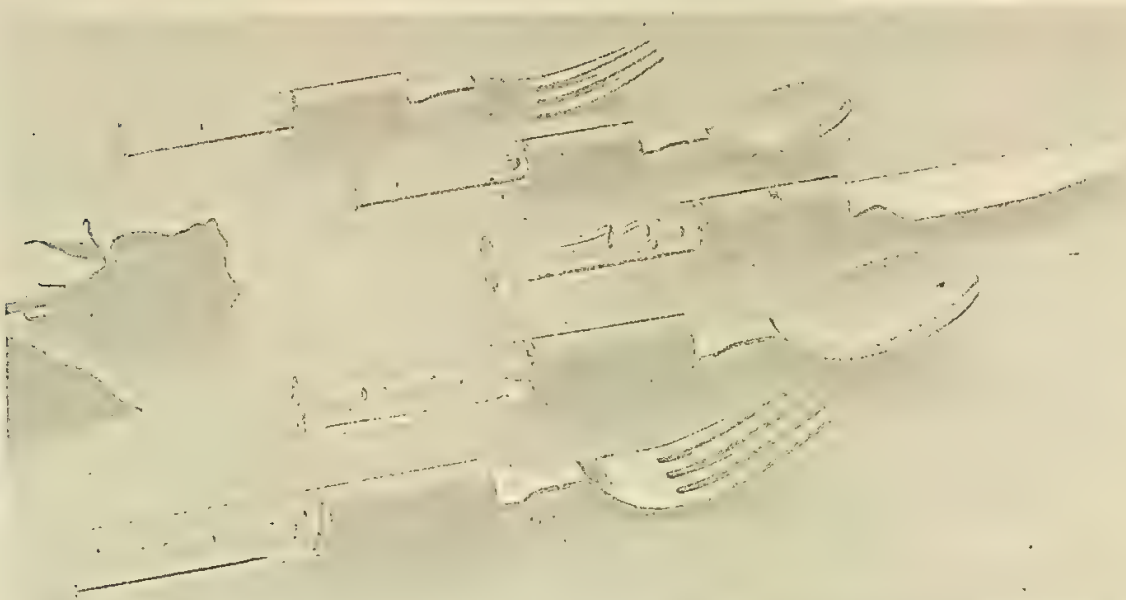


D 7/321

Housewares

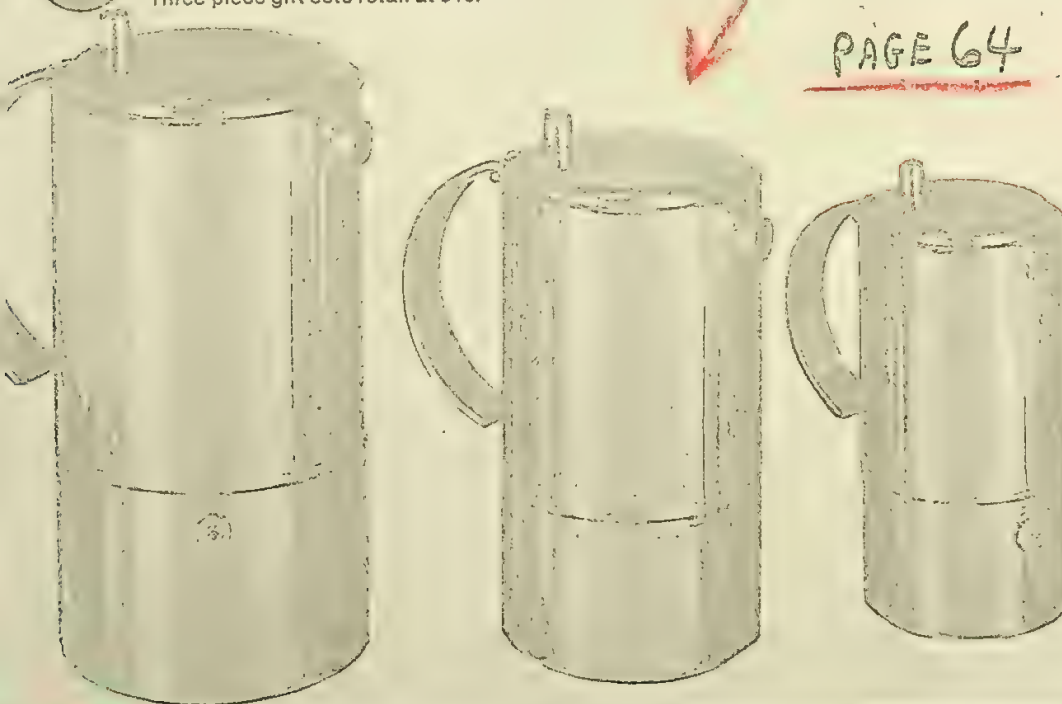
SEPT. 17, 1984HFD

## On the table for Chicago



1 ANACAPA CORP., Harbor City, Cal.: New Neptune flatware has contemporary styled acrylic plastic handle with randomly occurring bubbles. It comes in five-piece place settings to retail at \$25 each. Firm is also unveiling new melamine dinner-ware for children in My House and Farm patterns. Three-piece gift sets retail at \$10.

2 CHEF SPECIAL the name of 1 pepper mill. 10 inches high, h erated manual

PAGE 64

3 F.S. IMPORTS INC., Morton Grove, Ill.: Italian made stove top espresso coffeemakers are contemporary styled. Made of 18/10 stainless steel, the espresso makers are available in three sizes: one cup, 1-3 cups, and 3-6 cups, retailing from \$29.50 to \$39.50. Each unit is guaranteed to resist spotting, rust and corrosion.

4 ANCHOR HOCKEY chard line of ceramic dinner and salad tree and basket ir cers, and bowls a band around the





SEPT. 17, 1984 HFD

## On the table for Chicago

9/17/84

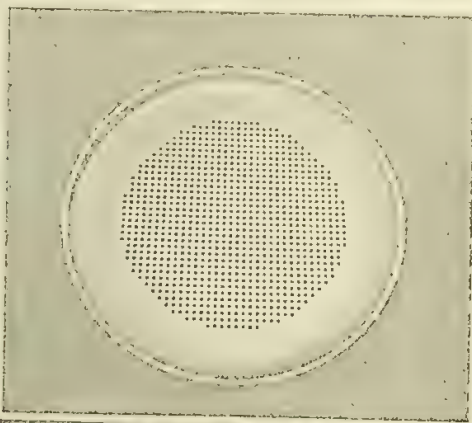


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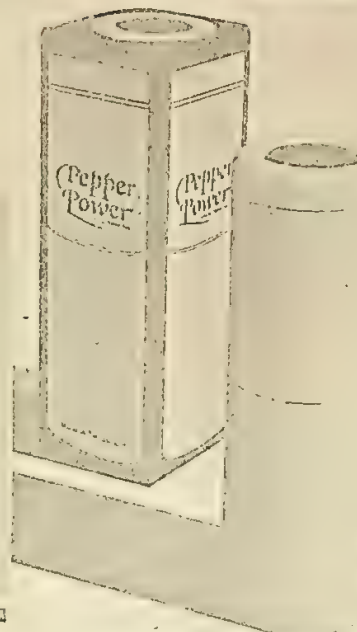
PAGE 64



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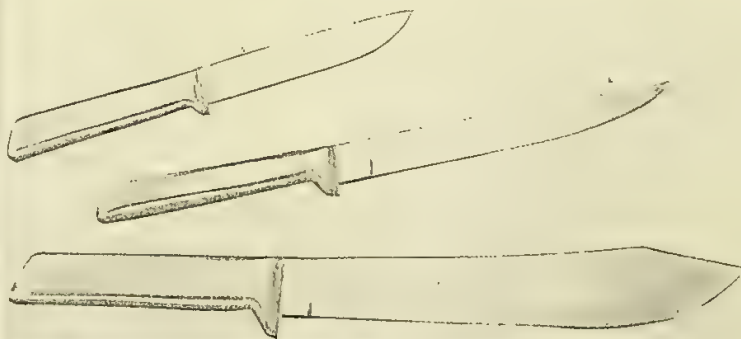
REMA BAKEWARE, Salina, Kan.: Perfect Crust pizza pan has over 600 holes that allow heat to penetrate and moisture escape to create a light crust. The 12 1/2-inch pan has solid rim area that protects outer edge of pizza from overbaking. Rim's special contour is designed to fit most pizza cutters. Retail is \$9.95.



CHEF SPECIALTIES CO., Smethport, Pa.: Pepper Power is the name of this pushbutton, battery powered automatic pepper mill. Imported from Switzerland, the unit stands 7 1/2 inches high, holds 3 ounces of peppercorns. Can also be operated manually. Pepper Power retails from \$35 to \$40.

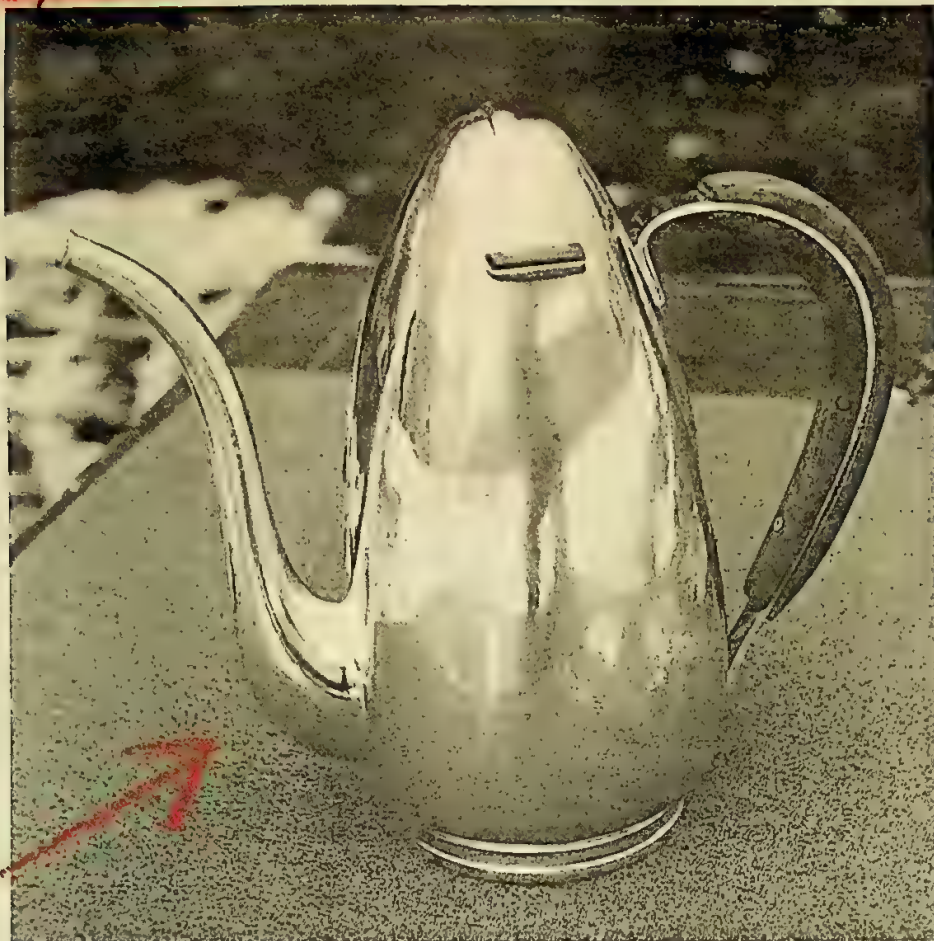


ANCHOR HOOKING, Lancaster, Ohio: Included in a new Orchard line of ceramic dinnerware and accessories are now dinner and salad plates decorated with a motif of the fruit tree and basket in muted primaries. Coordinating cups, saucers, and bowls are white with a complementary narrow blue band around the rim. Suggested retail for the set is \$32.99.



CHUPPA KNIFE MANUFACTURING INC., Dyersburg, Tenn.: Three pieces added to its extensive cutlery line are from left: LI'Snip, which wraps around third finger for use in such tasks as stringing and snipping beans, \$3.19 retail; fruit and vegetable knife with stainless steel blade and solid aluminum handle, \$3.59; and Granny knife with 3 1/2-inch tapered stainless steel blade and large handle, retailing at \$3.19.





Kaffeekanne, 925-Silber, gearbeitet von Peter Ferner, Schwäbisch Gmünd

PAGE 82



Riemenschneider-Pokal, 925-Silber feuer vergoldet, von Rudi Engert, Würzburg



Weinbecher, 925-Silber mit Chrysoprasen, gearbeitet von Herbert Bitter, Hannover



# Erlesenes Silber



SEPT./OCT. 1984  
INDUSTRIAL DESIGN  
PAGE 69

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Hayden Herre-  
discussion of the  
of Mexican artist  
Kahlo ("She turned  
into an artwork  
drew attention to

herself . . . and at the same time camouflaged her pain."); an autobiographical look at Canadian Franois Dallegret's work (sexist slides of nude women alternating with examples of his visionary work); and Alberto P  rez-G  mez's talk on architecture in contemporary times (the "broken cosmology" of the design profession).

By the end of the week, a somewhat clearer image of our neighbors to the north and south had begun to emerge; many quaint folkloric images had at least been done away with and someone even noticed that Aspen was located almost equi-

**By the end of the week . . . many quaint folkloric images had at least been done away with, and someone even noticed that Aspen was located almost equidistant from each of the countries' capital.**

distantly from each of the countries' capital. With the themes of the previous design conferences as a guide, this conference had attempted to look at its subject in the broadest possible sense: the design of the world we live in, and the design of our own lives within that world. This year's conference was no different from most in that the *real* action took place outside the tents and lectures where people of very different sensibilities sat down with each other and shared sun, iced tea and ideas.

Even in a conference

such as this—when have you ever heard of conferees discussing the printing of T-shirts saying "I survived Aspen '84"—the trip was well worth it for most. Part of a proud tradition of Aspen conferences, this year's version struggled to reach the level of excellence of previous years. Perhaps had it been entitled "Hot and Cold, Icy and Spicy" or some other less ponderous tag than "Neighbors," conferees and Aspen board members alike would have given it the critical push it needed to turn good subject material into compelling talks, discussions, exhibitions and seminars.

That not done, particularly towards the end of the week, enthusiasm shifted towards next year's conference chaired by Jerome Letvin of MIT, and tentatively entitled, "Illusion is Truth." This, conferees agreed, at least sounded interesting. It should also act as quite a complement to the 1985 International Council of the Society of Industrial Designers' World Design conference in mid-August, 1985, whose theme is "Realities and Aspirations."  
—Patricia Leigh Brown and Steven Holt

**Reading tea**  
"Design in the Service of Tea," the exhibition of teapots and tea-related accoutrements on display at the Cooper-Hewitt Museum, (New York, until October 28), serves not only as a micro-history of the decorative arts and industrial design, but also as an introduction to the ceremony of "taking tea." Presenting an enormous variety of objects, the show was organized by curator David McFadden to dispel any image of the teapot as a simple domestic object. Alongside the pots, cups, caddies, spoons, infusers, sugar bowls, cream jugs and hot water urns, the exhibition includes examples of tea-related furniture, manuals, advertisements, paintings and prints of tea parties. A simple refreshment has indeed had impact on ob-

ject-making and the world at large.  
The variety and quantity of pots in the show suggests that the teapot, like the townhouse or the chair, is one of those items which continuously recurs as a design problem. Developed in China in the 16th century as a vessel for steeping tea leaves, the teapot found its way to Europe almost immediately following its development. Originally taken medicinally, tea became a fashionable exoticism in Enlightenment salons where it served as the focus for convivial gatherings.  
Despite persistent efforts of later generations to develop and improve upon the teapot, its basic shape has proved remarkably resistant to change. One need only examine a sixteenth century blue and white Chinese pot, a



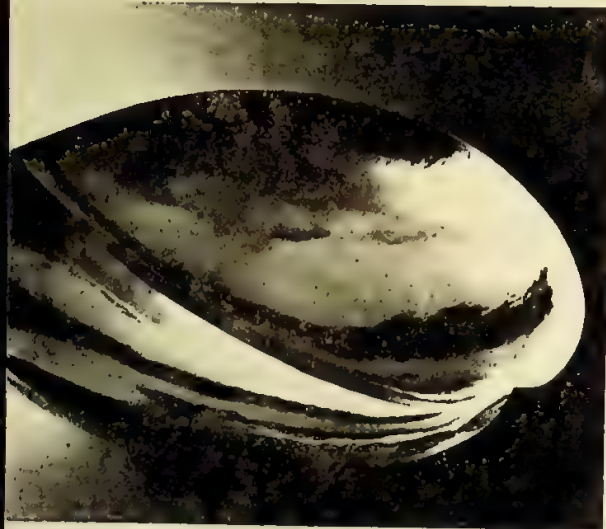
Electric copper tea kettle by Peter Behrens, 1909

Photographs courtesy of Cooper-Hewitt Museum



JANUARY  
1984

# nmuck d Silber s Schweden



Edahl Schale „Lätt“



Lars Håkansson Kanne „Skorpion“

h des 20jährigen Bestehens des Vereins für  
isches Schwedisches Silber, zeigte das Na-  
useum Stockholm in seiner kunstgewerbli-  
teilung Arbeiten der Mitglieder in einer  
usstellung bis zum 17. August 1983.

ossen war eine Sonderausstellung mit  
der drei „Ehrenschniede“ Sven Arne  
Sigurd Persson und Torun Bülow-Hübe.

lische Vereinigung  
enskt Silver“ (Neu-  
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ahre 1963 gegrün-  
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tzen und das zeit-  
Kunstschaffen  
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tehen der Vereini-  
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gereichten Arbei-  
die Jury zwanzig  
e Preise, in Form  
Gramm-Silberbar-  
Edelmetallpreise

Nationalmuseum von Stock-  
holm, zusammen mit anderen  
Arbeiten der Mitglieder ge-  
zeigt. In besonderen Schauvi-  
trinen war das Schaffen der  
„Ehrenschniede“ Sigurd Pers-  
son, Sven Arne Gillgren und  
Torun Bülow Hübe ausge-  
stellt. Auch das Schaffen von  
drei profilierten Silberschnie-  
den wurde geehrt. Es sind  
Gunnar Syrén, Birger Haglund  
und Theresia Hvorslov.  
Diese Dokumentation neu-  
zeitlicher schwedischer  
Schmuck- und Silberarbeiten  
im Nationalmuseum wird an-  
schließend ihren Glanz im  
Centre Culturel Suedois in Pa-







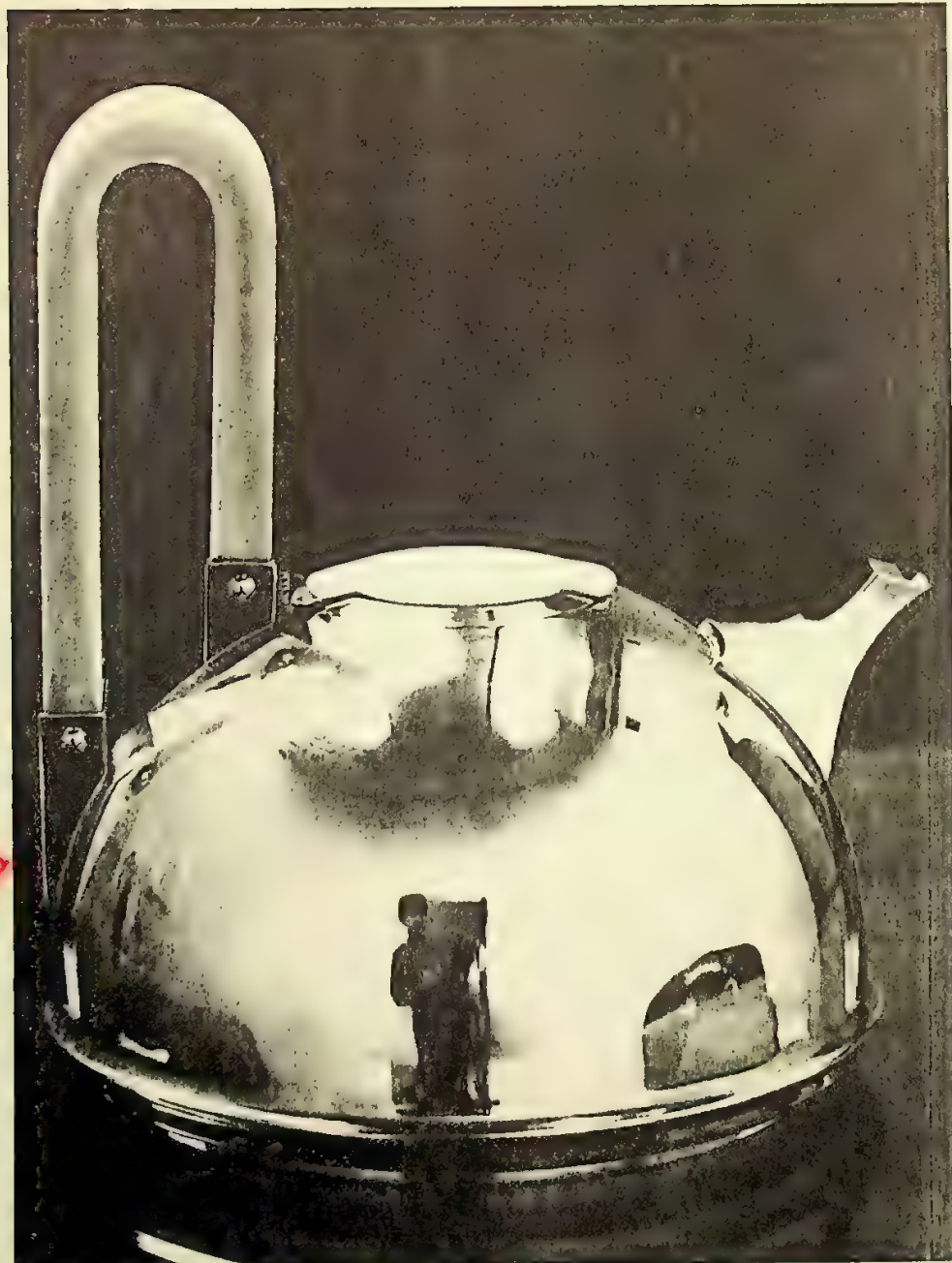
Josef Jaekel Madchenmaske, Gold



Hein Wimmer Kelch, Silber, Elfenbein



Th. Schrennen Dose, Gold, Silber



Gabriele Lins-Klein Teekanne, Silber, Elfenbein



Udo Klein Dose, Silber, Elfenbein



Wilhelm Nagel Becher, Silber





Josef Jaekel Mädchenmaske, Gold



Hein Wimmer Kelch, Silber, Elfenbein



Th. Schrennen Dose, Gold, Silber



Gabriele Lins-Klein Teekanne, Silber, Elfenbein



Udo Klein Dose, Silber, Elfenbein



Wilhelm Nagel Becher, Silber



D7/321

**7:30am**

That just-made  
fresh, hot coffee.  
Mmmm.



APRIL, 1983

**8:30am**

One more cup before  
I run off.  
Still fresh. Still hot.

HOUSE  
BEAUTIFUL  
APRIL, 1983  
P. 133

**2:30pm**

A quick snack for  
lunch. And some more  
of that coffee.  
Still tastes fresh  
and hot.



**3:20pm**

Afternoon break.  
That breakfast coffee?  
Still fresh. Still hot.  
(With no reheating!)  
Mmmm.

**Coffee-On-Demand™**  
Fresh, hot coffee.  
All day long.  
No plugs.  
No re-heating.  
No kidding.

The Coffee-On-Demand Thermal Maker/Server is a whole new way of thinking about coffee. A way to make it (the popular drip-filter way). And a way to serve it—all day long without cruel re-heating. Your coffee stays fresh — and hot — for 8 hours or more! Once you've tasted your coffee with the Coffee-On-Demand system — and then tasted it again, and again, all through the day — every other coffee-maker-server you've ever tried can be retired to the back shelf. No kidding.



CORNING DESIGNS

CORNING DESIGNS P.O. BOX 5277 CLINTON NEW JERSEY 08809



D7/321

MARCH, 1983



## Ted's Up MARCH, 1983

People who get so annoyed by that unhinged lid which keeps falling off the teapot when pouring, could easily fall in love with a teapot a Hong Kong manufacturer has made.

Unlike conventional teapots, the handle of this pot is located on top for easier handling while the lid is slanted at 45 degrees to the flat base of its ball-shaped body. The spout is so designed to prevent dripping.

The unique design of this teapot is patented in Australia, Britain and the US. (p. 239)

Made of stainless steel, it holds enough for six cups. This teapot is available alone or together with matching creamer and sugar bowl. For the solitary drinker, a smaller pot holding two cups is also available.

For more information, write to:  
Star River Trading Co.,  
Room 708 Des Voeux House,  
103-9 Des Voeux Road West,  
Hong Kong. Tel.: (5) 481991.  
Telex: 61741 WEGA HX.

## Filtered Coffee by the Cup

HONG KONG  
ENTERPRISE

For those who enjoy making their own cup of French-style, filtered coffee, Café Phin (Vietnamese for filtered coffee, or café filtre in French) from Hong Lin Metal Manufactory is most handy and makes the operation easy. Café Phin, which makes coffee by the cup, comes in four parts: The drip pot with its own screw-down, perforated lid; the drip pot holder which fits over the cup, and a larger lid which fits over the pot.

To make a cup of coffee, just take the inner screw-down lid and put the ground coffee. Screw it back and set the drip pot into its fitted holder over a cup. Then pour in boiling water. To regulate the speed of the filtering process and therefore strength of the coffee dripping into a cup, simply screw down the screw-like inner lid or loosen it.

For more information about the stainless steel Phin contact:  
Hong Lin Metal Manufactory,  
Wan Wan Industrial Building,



Block C, 5th floor, 60 Chun Yip St.,  
Kwun Tong, Kowloon, Hong Kong.

Tel.: (3) 446268.  
Telex: 40627 AGLTC HX.



D7-321

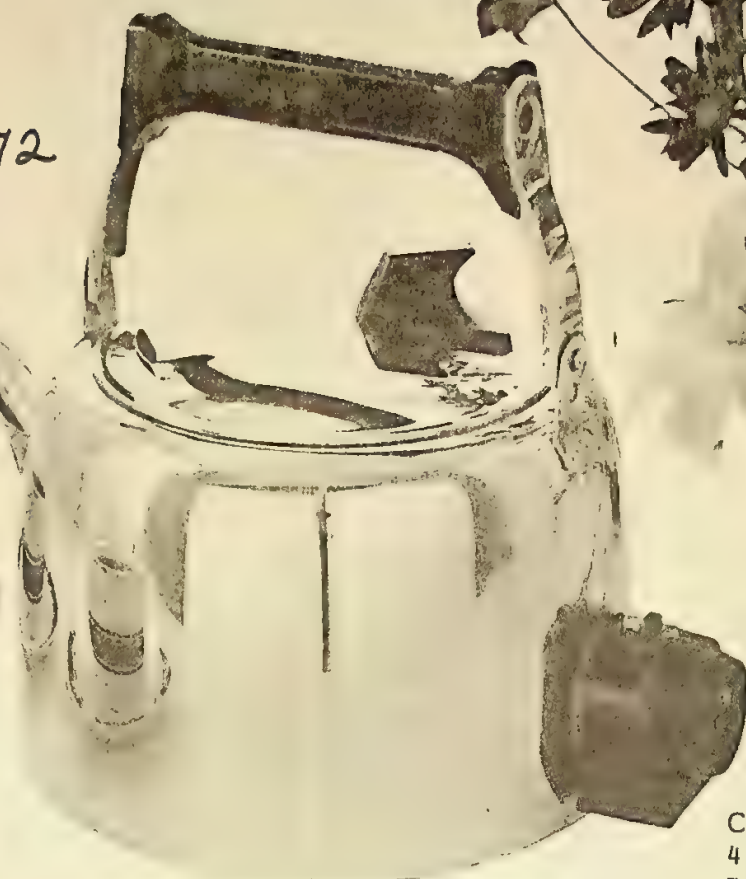
NOVEMBER, 1982

Nov, 1982

NEW

p. 72

HONG KONG  
ENTERPRISE



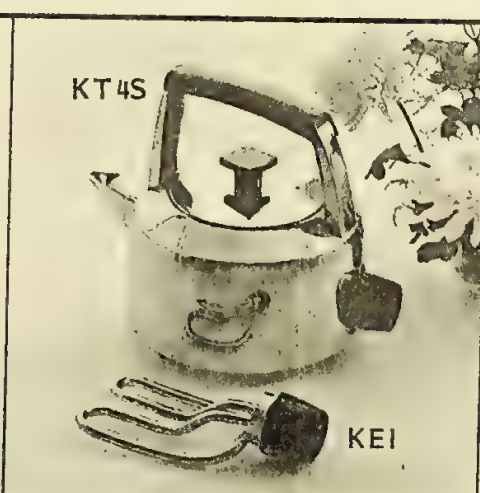
CAPACITY  
4 LITRES  
7 PINTS  
8 LBS

MODEL: KT-8A

## **ALL 18/8 STAINLESS STEEL FULLY AUTOMATIC "KING SIZE" ELECTRIC KETTLE**



EJ-1



KT4S

KEI



KT4A

**THE GRANDEUR ALUMINIUMWARE MFG. CO., LTD.,**

29-37 Kwai Wing Road, Sing Mei Industrial Building, G/FI. & 5/FI., N.T. Kowloon, Hong Kong.

Tel: 0-299836 0-259488 P.O. Box 95904, Tsim Sha Tsui Post Office, Kowloon, Hong Kong.

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## CERASTONE

An easy-to-live-with shape and handsome Scandinavian provincial designs make Cerastone at home in every decor. The clear white glaze is a Mikasa exclusive and provides exceptional durability.

	Regular	Sale
20-Piece Service for 4 .....	\$80.00	\$49.95
5-Piece Serving Set .....	\$50.00	\$39.95

A. Newport B. Hyannis C. Nantucket

## LACY FERN AND DEWDROPS

It's glass with class...Mikasa's crystal serving pieces. They're terrifically versatile because they're the perfect accessories in every setting. Stock up now for yourself and for gifts.

	Regular	Sale
A. Lacy Fern Platter .....	\$15.00	\$ 9.95
B. Cocktail/Dessert Plates (set of 4) .....	\$20.00	\$14.95
C. Individual Bowls (set of 4) .....	\$15.00	\$11.95
D. Platter .....	\$15.00	\$ 9.95
E. Salad Bowl .....	\$ 8.00	\$ 5.95

LEFT SIDE PAGE (FULLY OPEN)

MIKASA

SEPT. 13, 1982

INSERT FROM HFD, SECTION ONE

RETAILING HOME FURNISHINGS



Original insert in D7/320



p. 31



⑨



⑩

p. 31



Scandinavian-style kettles and jugs, as does the younger Myodo Company. The usually undistinguished plastics tableware of Yamato Chemical has a virtual monopoly of Japan's cheap tableware market. The kettle launched by the smaller Toshin Press in 1976 is robust and practical, but a long way from establishing Toshin as a force for Japanese design in the international marketplace.

These are the sort of goods which dominate the tableware and kitchenware sections of Tokyo department stores. And then, in the Matsuya store, tucked away by the wall, is a section marked 'Japanese-style ware'. Here are small teapots, cups and saké jugs, direct descendants of the old folk-craft ware. Factory-made and reasonably cheap, they lack the rugged and individualistic charm, but preserve the marvellous economy and clean lines, of the traditional ware. Though immensely popular, their influence on the 'Western-style' ware is almost nil.

Things probably won't improve till Japan's tableware and kitchenware designers gather the confidence to let the two traditions fertilise each other. Sori Yanagi, industrial designer (and son of the Folk-Craft Movement's founder) showed the way in the 'fifties, notably with a handsome kettle designed in 1953. Can



⑪

AUGUST, 1982



European silverware, gave it an outlandish, exotic appearance which was strongly appealing. Yet the spout is the same 'heron's neck' that is to be found on the traditional iron kettles. Another Nasu kettle of the period, whose like is still to be found in many Japanese homes, indicates the powerful momentum possessed by traditional forms, even in the teeth of unsympathetic technology. The kettle's proportions, and the shape of spout and handle, are almost identical to those of the traditional kettle. The traditional curve of the body, however, could not be duplicated by the press: its profile is gracelessly squared off.

Kobayashi Industrial, a company





# EMPTY VESSELS

Mugs, jugs and kettles: items as personal and portable as any of the electronic wizardry in which Japan excels. But, says Peter Popham, Japan's tableware industry is in the doldrums



There is a paradox in Japanese design today. In fashion, consumer audio and auto design, sectors in which Japanese involvement stretches back barely beyond the end of the War, a vigorous and influential design identity has begun to be fashioned

Ceramics, by contrast, have a long history in Japan. Their influence on early Western industrial ware and on the craft pottery of this century has been huge. Yet most present-day Japanese kitchenware and tableware designers seem able only to limp along on the skirts of the Scandinavians. American company Fitz & Floyd, for example, which does much of its manufacturing in Japan, has its ceramics designed either in Dallas, or by the two US designers it has despatched to Japan.

With certain exceptions, these are conclusions suggested by a fascinating exhibition of pouring vessels old and new, recently held at the Craft Gallery of Tokyo's National Museum of Modern Art

Toyojiro Hida, the gallery's curator, divided the exhibits into four sections: folk handicrafts, works of art by craftsmen, craft designers' works, and industrial products. The continuity of the pouring theme, from the old, hand-made country vessels of the first section to the aluminium and stainless steel of the last



Purely historic ware? Not so — its like is to be found in use in many Japanese homes today. (1) Nineteenth century Nambu iron kettle by Takayasu Fujita; (2), (3) kettles made by Nasu Aluminium in the 'twenties; (4) soy sauce bottle and saucer by Rosanjin Kitaoji, 1951; (5) kettle by Sori Yanagi, 1953; (6) hammered iron saké warmer by Toshio Ito, 1966; (7) Seto ware teapot by Rosanjin Kitaoji, 1955; (8) kettle by Kobayashi Industrial, 1975; (9) kettle by Toshin Press, 1976; (10) water jug by Yamato Plastics, 1976; (11) teapot by Myodo, 1978; (12) soy sauce bottle mass produced by Hakusan Porcelain, 1979

the new, machine-made ones.

The Japanese have been pouring things for a long time: notably from kettles, beaten by hand from single sheets of iron, exquisitely decorated with relief designs with graceful spouts and high splayed handles; and from bamboo-handled teapots, ancestors of the crafty 'Japanesey' ones available everywhere. There are also vessels for which the West has no equivalent: small 'kyusu', teapots for green tea with handles projecting from the sides; lacquered wooden pots for broth and hot water; tiny soy sauce pots; saké jugs and broad, open kettles in which the saké jugs

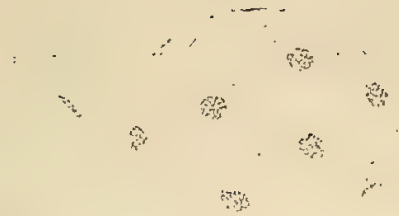
P. 30  
AUGUST, 1982

Yanagi, founder of Japan's Folk-Craft Movement, issued his plea that the naive beauty of the products local to each region be properly valued, it was already far too late: mass-produced ware, still perfectly 'Japanese' in form had superseded them. Yanagi's followers, potters such as Shoji Hamada, produced work which, however faithful to the Folk-Craft spirit, was unrelated to the aspirations, and way beyond the budgets, of the ordinary Japanese.

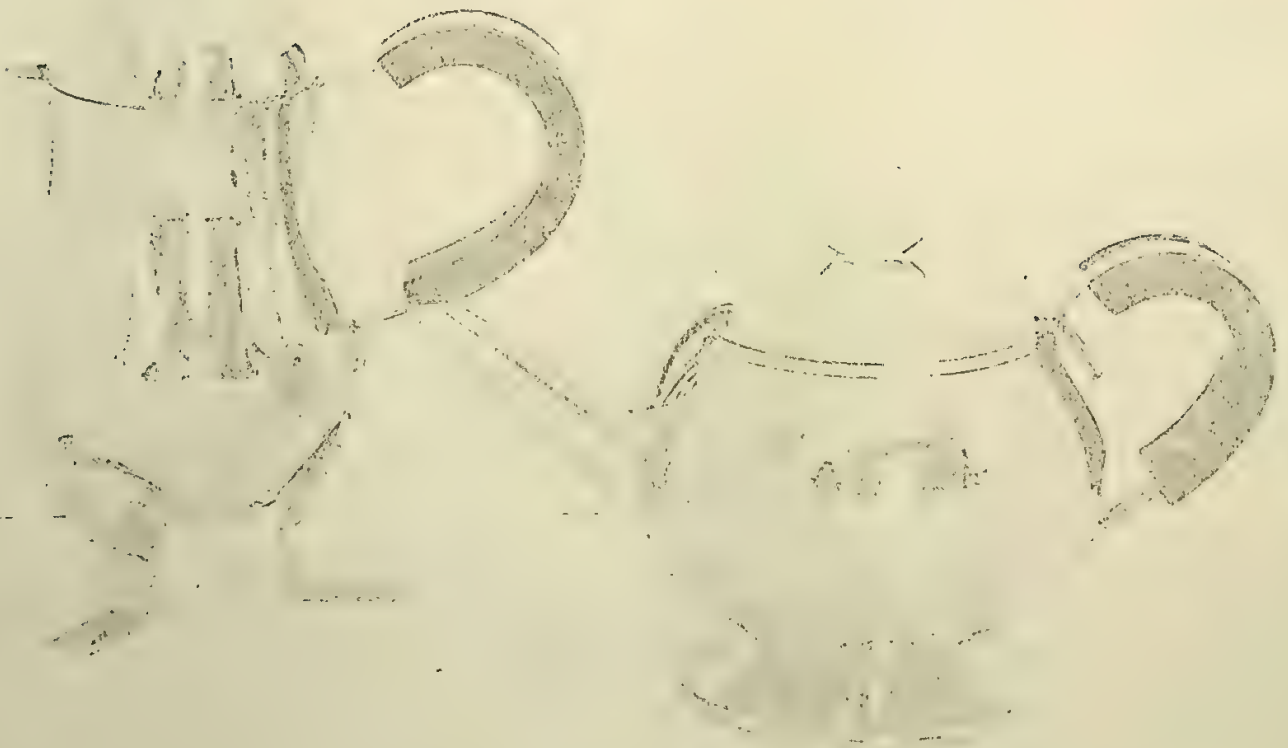
At about the same time, the Nasu Aluminium Factory imported Japan's first aluminium press (from France) to make kettles. In these, the drooping towards a



D7/321



DOMUS 623  
DEC. 1981  
p. 45





# For the Gourmet Hostess



### Southern Style

New Orleans line of porcelain-on-steel cookware includes covered casseroles in three sizes at \$38 to \$52 retail. From Austrian Gourmet & Table Ware Inc., Chicago, New Orleans is available in a full line

of cookware as well as dinnerware in sets and open stock. A 7-piece set of the floral-patterned cookware retails at \$160; five-piece place settings, \$40.



### Bands Underglass

Marsh Industries, Los Angeles, has added underglass blue, yellow and wine bands to seven of its French Chef white porcelain items. The line features a 2-quart souffle, 9½-inch quiche, oval casserole, individual casserole, set of four

ramekins, set of four quiches, and set of four everything. Retail prices range from \$12 to \$25. Delivery is scheduled for June.

Also new from Marsh is a line of ceramic items with copper servers and brass handles

There is a tureen, baker, quiche and round and oval casserole. Items will retail for between \$40 and \$45 and will be shipped in July. The baker, casseroles and a set of three canisters are also offered in ovenproof glass with copper.



### Stoneware Set

Buckwheat, a 10-piece stoneware coffee set from

Gaistyn Co., New York, retails at \$35. The serving pieces

have speckled glaze with wheat design decal.



### Rapid Brew

New non-electric drip coffee maker from Tops Manufacturing Co., Darian, Conn., carries a full margin retail un-

der \$15. Called Rapid-Brew, the hand-held unit has permanent plastic coffee filter and unbreakable metal bowl.



Vandor, San Francisco, has introduced the Vandor Country Collection in ceramic and enameled tin with pig, cow, chicken and sheep designs. Sets of four ceramic mugs and sets of four ceramic plates are packaged in four-color boxes and retail for about \$20. The enameled tin trays and canisters carry a \$5 suggested retail.

### Cooking with Oil

Stainless steel, brass covered oil can from Mark Louis Co., Mamaroneck, N.Y., is designed for storing and pouring cooking, salad or olive oil. The 23-ounce unit carries a \$20 retail





tain items. The line fea-  
a 2-quart souffle, 9½-  
quiche, oval casserole, in-  
ual casserole, set of four

June.

Also new from Marsh is a  
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D7/321



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Rapid Brew

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Cooking with Oil

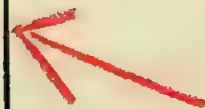
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HFD

JULY 13, 1981

PAGE 8

SECTION D



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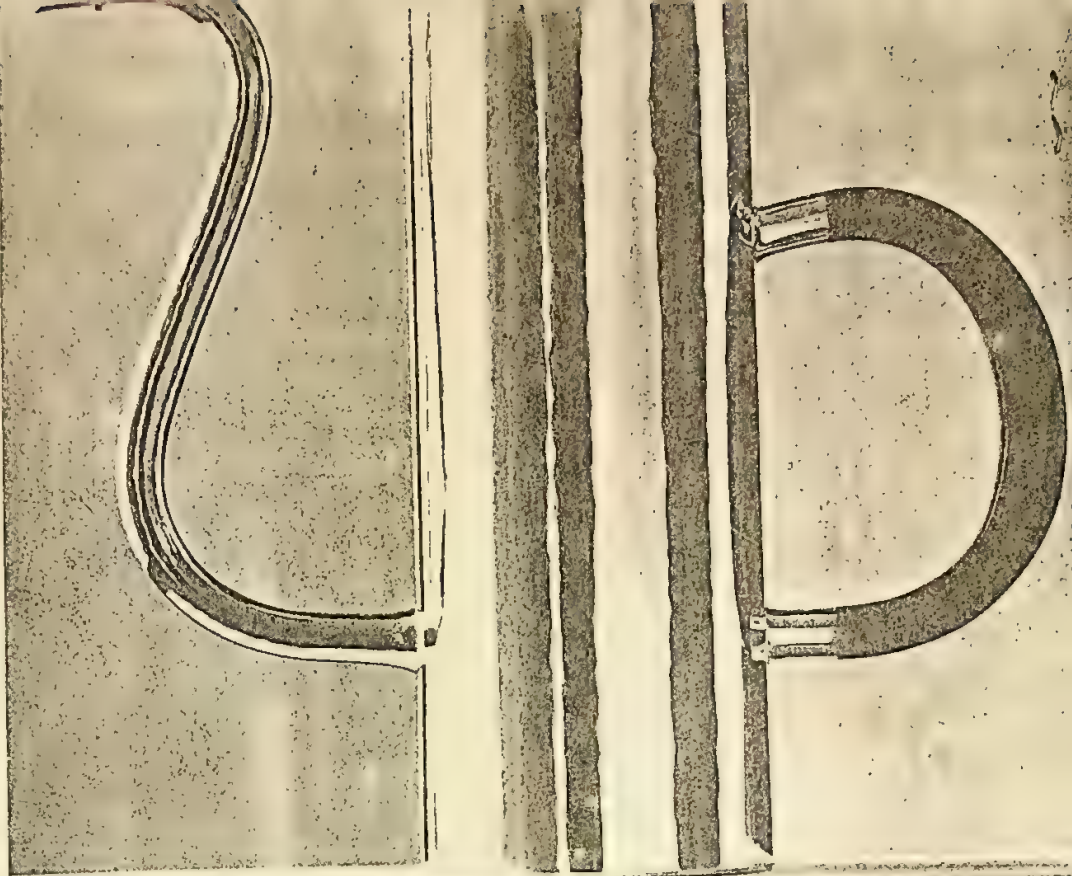
JAN, 1981

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- hervorragende Aufnahmen  
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halen, Dosen, Leuchter, Var-  
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aus dem Atelier von Sigurd  
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Bei aller Kühnheit ist jede er-  
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nd auch anderer. Dazu kann ich  
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e »weiß.« m-e

**Persson Silver**  
i von Sigurd Persson, 88 Seiten,  
31 x 31 cm, Schutzumschlag,  
hen durch Ädelsmed  
Persson Design AB  
gsgatan 11  
5 Stockholm  
A 65,- plus Porto

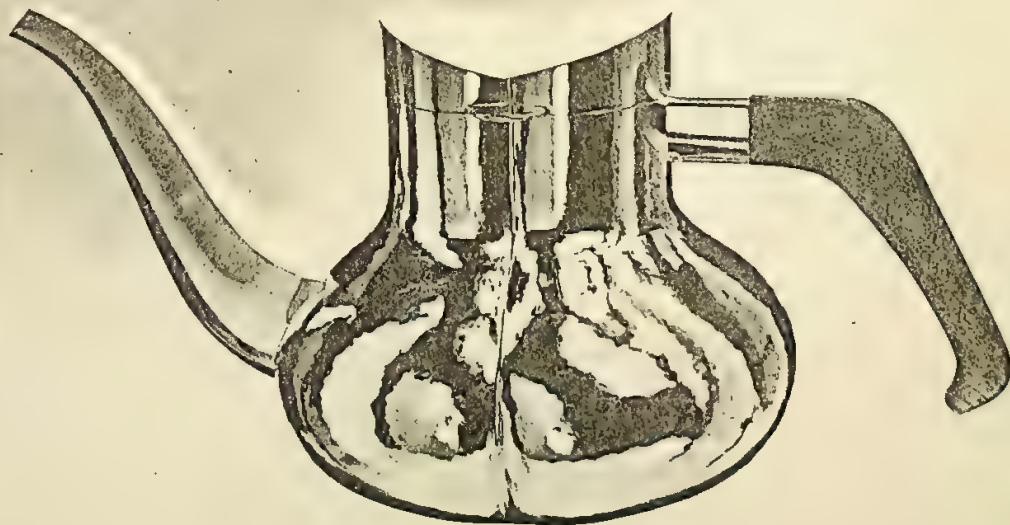


Kaffeekanne, Silber, Holzgriff, 1958, Röhsska Kunstgewerbemuseum Göteborg

# Ein Silberbuch

GOLDSCHMIEDE ZEITUNG

P. 60



Teekanne, Silber, Griff aus Wacholderholz, 1975



D7/321 p.60

m Bilderbuch ist ein Teil  
- Silbercorpusarbeit dar-  
t. Vielleicht läßt sich in  
ne Botschaft finden."

GOLDSCHMIEDE  
ZEITUNG

JAN, 1981

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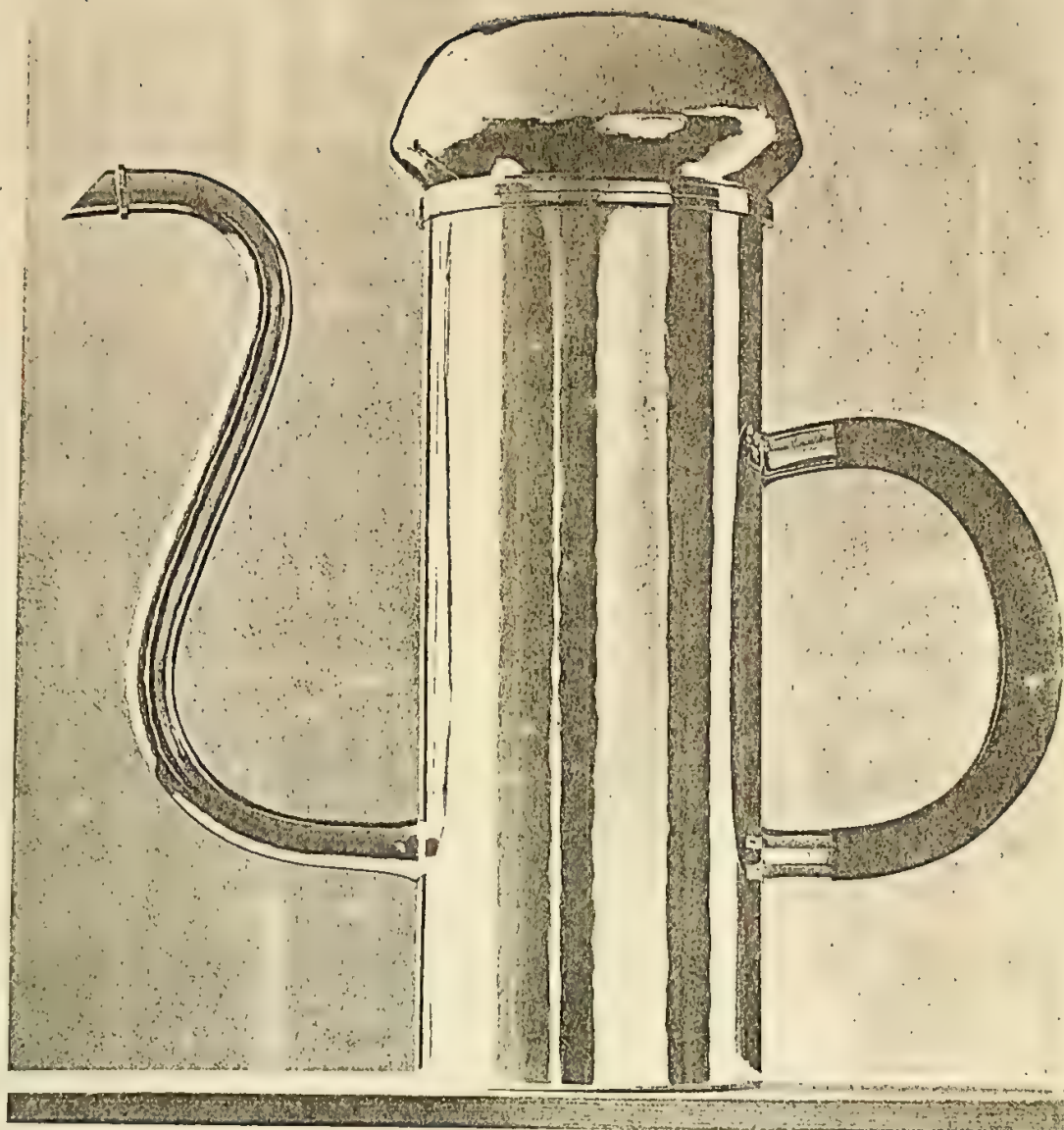
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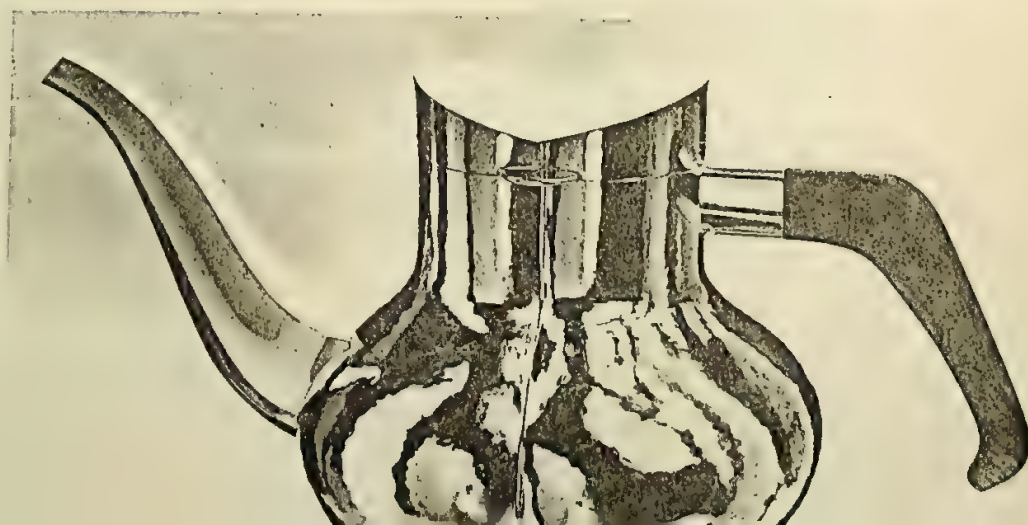
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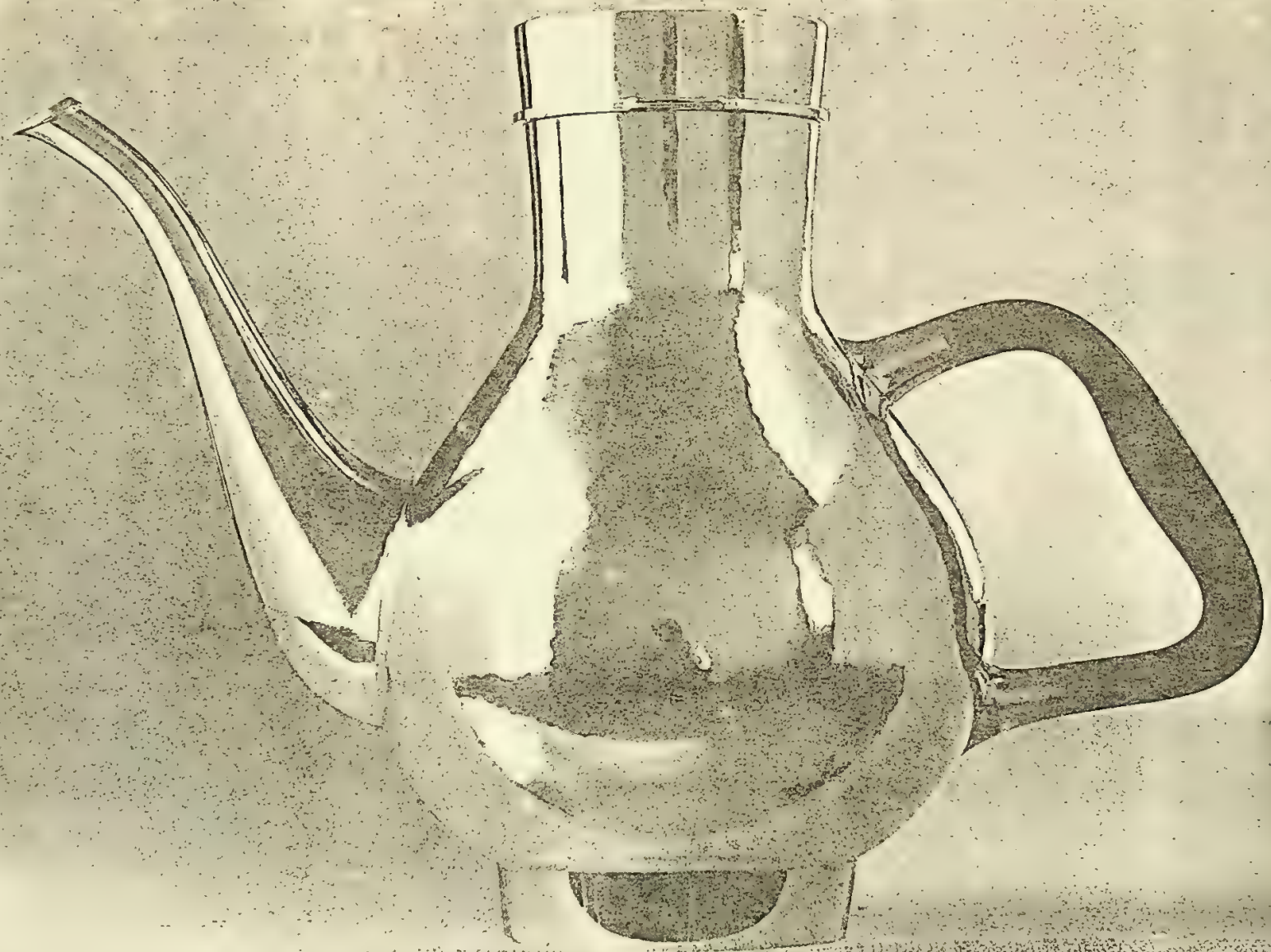
Kaffeekanne, Silber, Holzgriff, 1958, Röhsska Kunstgewerbemuseum Göteborg

# Ein Silberbuch





JAN.  
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GOLDSCHMIEDE ZEITUNG  
JAN, 1981

Kaffeekanne, Silber, Griff aus Mahagoniholz, 1958

p. 61

von Sigurd Persson

DP/321



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D7/80  
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18/8 Stainless Steel  
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HONG KONG p.1  
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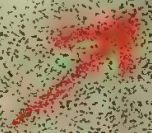
VOL. 9-1980

TOP OF  
PAGE ↓

# ELECTRIC KETTLE



1008 MARK II  
ELECTRIC BOILER



P-142  
HONG KONG ENTERPRISE  
VOL. 9 1980 REC'D. 10-28-80

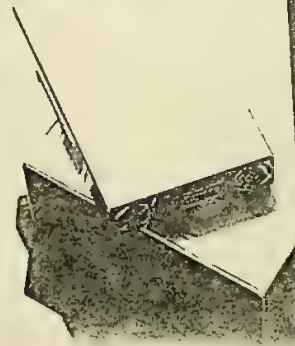
# SMOKING-MATE



808 MARK II



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D7/60 321

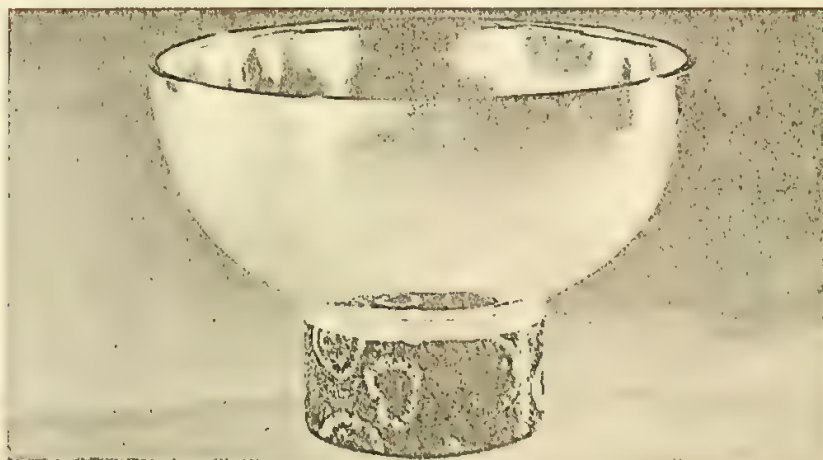
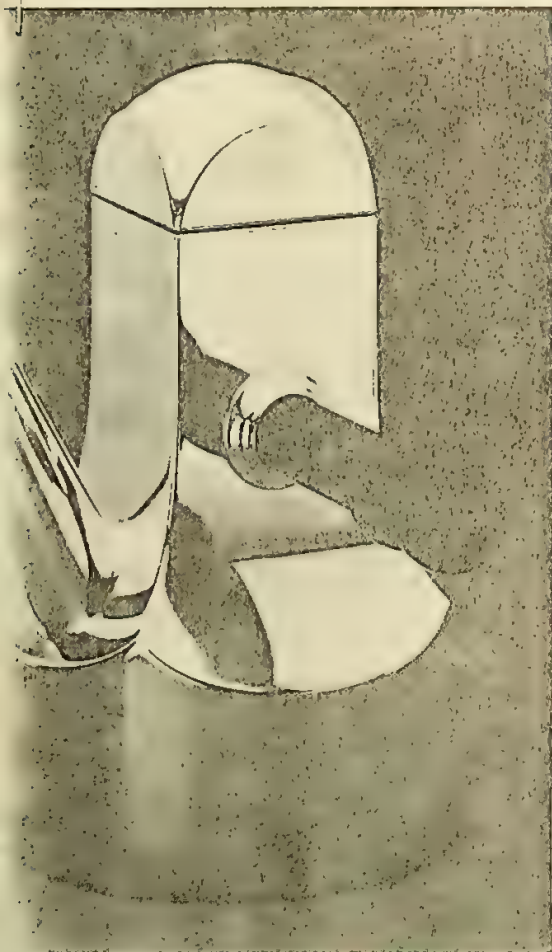
GOLDSCHMIEDE ZEITUNG

JULY, 1980 p. 52.

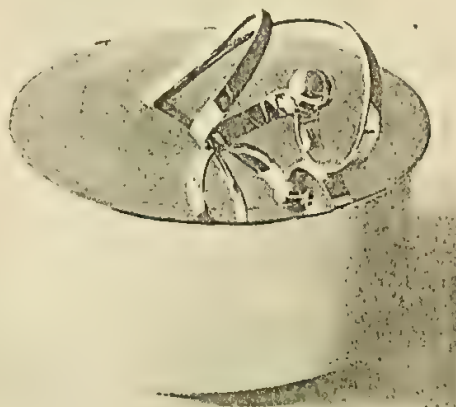


„Sanfte Bewegung“, Kaffeekeanne mit Wacholderholzgriff, H. Decker, 1977





11



- 6 Herbert Schulze, Düsseldorf, Mokkaanne
- 7 Sigurd Persson, Stockholm, Schnapsflasche
- 8 Allan Scharff, Horsens, Kanne „Tropfen“
- 9 Wilfried Moll, Hamburg, Kaffee- und Mokkaännchen
- 10 Prof. Friedrich Becker, Düsseldorf, Mokkaanne
- 11 Dieter Zellweger, Lübeck, Schale mit Augendiorit
- 12 Martin Öhman, Halmstad, Dose

12



(SEE BACK - OVER)



D7/66  
321

MAY, 1980  
P. 31

GOLDSCHMIEDE-ZEITUNG  
EUROPEAN JEWELER



11



12

- 6 Herbert Schi  
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Kanne „Tropfer
- 9 Wilfried Mol  
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Lübeck, Schale  
diorit
- 12 Martin Oh  
stad, Dose



D7/321

TABLEWARE INTERNATIONAL  
FEB. 1979 P. 3

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TABLEWARE  
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GUIDE 1979  
P. 3





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**JAN, 1978**



or smart host-  
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First Edition—1978  
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Valance 3.00  
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2.25  
Please add  
1.75 post. &  
handl.  
Md. res.  
add 5%

**Ruffled Curtain**

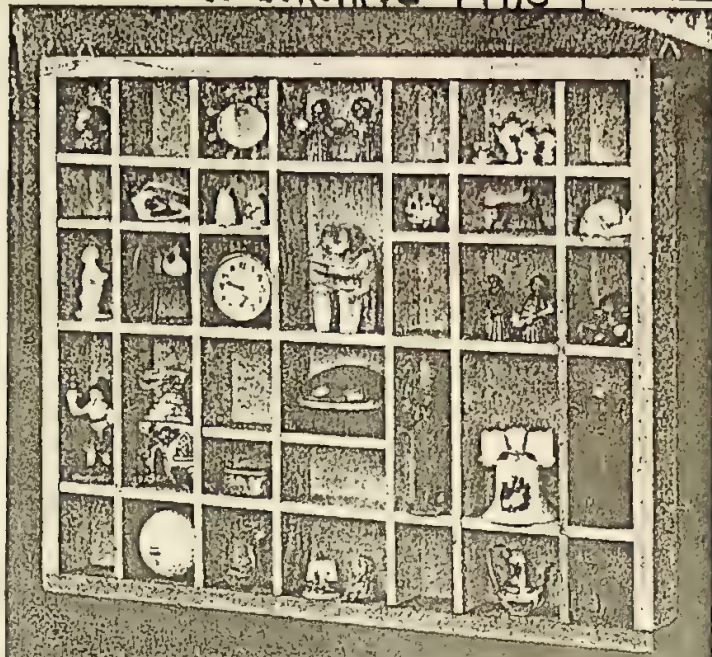
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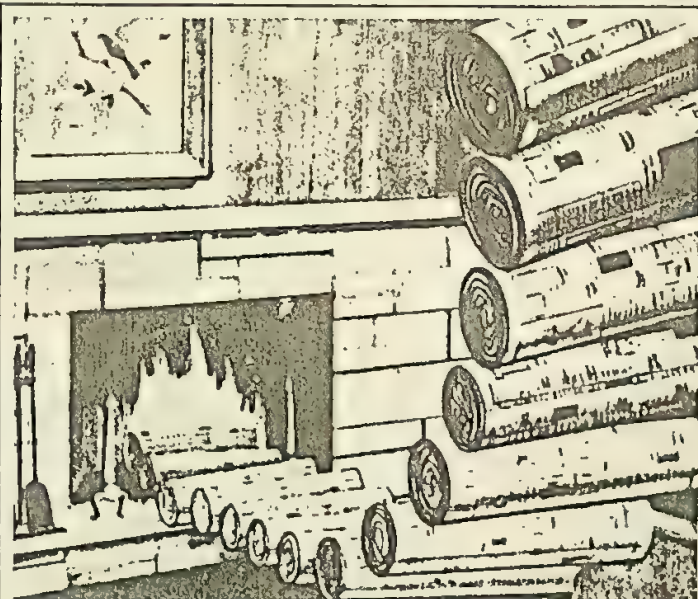
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D7/321

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NOV. 1977

WINDS OF T

continued

# Revere Ware.

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*A heritage of excellence  
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REVERE COPPER AND BRASS INCORPORATED, CLINTON, ILLINOIS 61727

GOOD HOUSEKEEPING

of the cleaned but unfurni  
proval. "This will do admir  
me. "Perhaps you will be s  
maker call at the earliest opp

"Very well, Mr. Quayle."  
get away if only for a few  
bear to see Vernon Quayl  
excused myself and went to

Later, I found Elizabeth in  
of the day. she still had not  
She sat listlessly as I lifted  
hair, then suddenly she cau  
"Don't leave me, Jani! Don'  
ise!"

I put my arms around her  
"Of course I won't leave you  
never, never while you need  
it?"

For a moment she clung t  
way and stood up, her head  
zled frown between her eyebr  
she asked after a moment or

"I asked what was wrong."

"Wrong?"

"Yes. You begged me not t  
upset."

"Did I?" She stared at m  
wildermint. "Oh dear, I se  
these days. I'm sorry, Jani. I

I stood undecided, then wer  
ing to the Round Room as  
thing quite dreadful had happ  
unaware of it herself, exc  
when she had suddenly beg  
for the most part she had  
bert, and had become . . . I  
made myself face it. My t  
horribly like a submissive pur

**I** had promised Elizabeth  
within six weeks I broke  
grown more and more str  
Quayle dismissed the old ser  
ed them with people of his o

Elizabeth spent hours with  
the rest of the time she sat  
saw Quayle except at me  
me endless questions about  
he had been there and sur  
was especially interested in  
and though I explained that  
tance and that whatever I h  
childhood memory, he rei  
and again.

Elizabeth never showed a  
around her. When spoken to  
and without interest.

One day, when we happ  
abeth, what's wrong? Is it  
on recklessly. "Is it your hus  
I'll take you away if you w  
me."

I felt her stir. She turned  
into the gray-green eyes  
serene, it seemed that far  
see the old Elizabeth looking  
Then slowly she shook her  
"not you, Jani. I'll not bring

Her eyes closed. There was

A few days later, Vernon  
about to leave for a walk.  
eyes, like gray raindrops, lo  
gaze was so troubling that f  
somehow I continued to me  
on my lips.

At last he said, "I shou  
assist me for half an hour, Ja



or the long, newsy letters  
nds and relatives. Mary  
a I like. She keeps a note  
d jots down thoughts as  
may take days to finish a  
write—more fun to read,

m panty hose or stockings  
rle first puts each pair in

decorative brass and cop-  
y Anice Hendelman's tip.  
es each piece thoroughly  
ilated room, coats it com-  
which dries to a tarnish-  
ts for months. When it's  
oating washes off easily  
lishing heavily tarnished  
with the old vinegar- (or  
combination, mixed to a  
eaner for final shining.

cleansers such as Soft  
urfaces than most pow-  
one on a damp sponge  
of stainless-steel pans,  
here there's often gummy  
ge with plain suds.

call it "mono." It's clear,  
fishing line that comes in  
esses), costs about \$2 per  
y sporting-goods store. I've  
cards and decorations, to  
even a bird feeder. It's great  
mming and mending heavy  
in the kitchen, as a "knife"  
ust pull a length back-and-  
ake. It won't take heat, so  
arkey with it.

ets for shaking and spin-  
ens to remove excess wa-  
s idea: He puts a paper  
he bowl until it's time to  
it be sure to remove the  
th the salad one night.

only one who occasionally  
ent when I'm interrupted  
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# FROZEN STIFF?

It's 10° outside . . . Even getting colder. So you bundle up in layers and layers of heavy clothes. First with long underwear . . . then bulky, restrictive thermalwear on top.

Oh, you were warm all right. Like in a Turkish bath. Because you began to perspire from all your activity. And perspiring in that mountain of clothes is like perspiring in a plastic bag! The perspiration is locked in. So there you are. Wet and miserable.

But now, at last, Damart has solved the problem. Because Damart invented underwear that keeps you *warm, dry and comfortable* no matter how cold it is or how long you stay out. Underwear that's soft and light so you can move easily. Underwear that *lets the perspiration evaporate* through so you always stay warm and dry next to your skin.

Damart does this with a new miracle fabric—Thermolactyl. It not only retains and reflects your natural body warmth, it's knitted to let *perspiration out!* Nothing else does this like Damart. Damart Thermolactyl is so comfortable that the Mount Everest climbing expedition wears it. So does the Glencoe mountain rescue team and the entire Chicago Bears Football Club.

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IS NO  
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DESIGN 310.  
p. 37

APRIL, 1977

perform any of the tasks. This policy has the advantage of making the work more varied and more interesting and giving each member of the workforce a close involvement with the end product.

Mellor is, more or less, a self-taught manufacturer. He cut his production teeth on the Provençal Rosewood range, followed by Provençal Black, Chinese Ivory, Chinese Black and more recently a less expensive, more everyday range called Java. 'It wasn't until we got to Java that we got most of the production problems sorted out.'

The look of Chinese Ivory is, like his other ranges, irretrievably bound up with the manufacturing processes. The metal parts are 'blanked' out of flat strip steel and the design makes the most of this. For example, the knife blade is completely flat. The forming process displaces no metal whatsoever. This results not only in an unusual shape and form, but also enables the edging to be carried out by machine; something that would be difficult in a traditionally shaped piece.

Functionally, Chinese Ivory is both comfortable and efficient. Nevertheless, Mellor did not expect large sales. 'After all, it does look a bit unusual, rather different from what you get in the average large store.' However, perhaps tastes in cutlery are becoming more adventurous. John Lewis plans to stock it, having had a considerable success with the Provençal range in the past year.

Mellor has sold just over 4000 six-piece place settings since Chinese Ivory was launched. This is a solid achievement when one considers the scale of production (20 000 separate items per annum); the fact that it has been sold through only about 20 regular retail outlets, including his own excellent cutlery and kitchen equipment shop in London (a substantial amount is also sold through contracts to restaurants and hotels); and that it is a relatively expensive product. However, on the question of price, Mellor points out that no other British firm produces a comparable product, and imported cutlery with any similarity tends to begin at about £16-£18.

Mellor has invested some £80 000 in his production capacity, of which £6 8000 was accounted for by tooling for Chinese Ivory. 'Being new to production, we spend a large



**Designer:** Martin Hunt and Colin Rawson  
**Manufacturer:** Hornsea Pottery Company Ltd, Hornsea, Yorkshire  
**Retail Price:** tea set, 22 piece £35.80; coffee set, 17 piece £35.90

The 26-year-old Hornsea Pottery, founded by Desmond and Colin Rawson, established its prosperity with the production of glazed earthenware. But for all its excellent workmanlike qualities, one substantial disadvantage of this product is that when a piece of dark glaze chips off a pale base, the fault is obvious. Glaze knocks tend to occur between the glazing and firing process and may result in a high proportion of 'seconds' which have to be thrown out.

Colin Rawson, who takes a

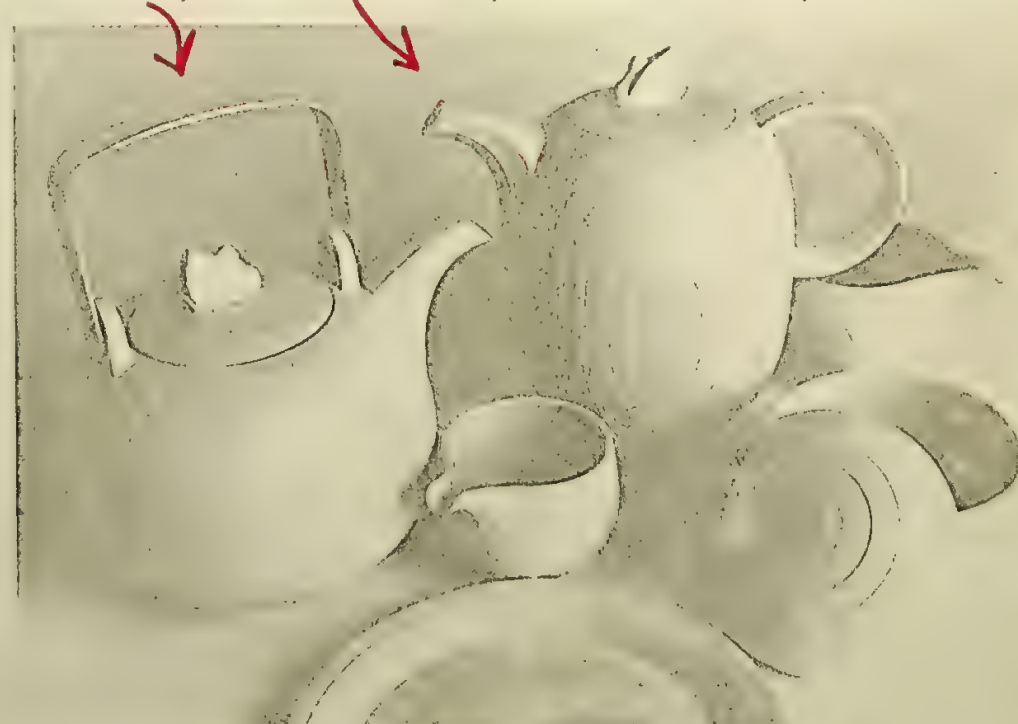
special interest in the technical development of Hornsea's products, set out to eliminate the problem in his spare time. 'It was a question not of eliminating the glaze but of using it only on the working surfaces, not on the vulnerable edges.'

But if all the non-working surfaces were to be without glaze, it was important to ensure that the body clay was fully vitrified to eliminate every last vestige of porosity. It also had to be finished in such a way that even without glaze it was attractive to handle and to look at. Colin Rawson experimented with polishing techniques and eventually produced a finish which in visual and tactile terms is reminiscent of smoothly polished stone.

'Vitramic', as this material

became known, was first used to make Hornsea's Contrast tableware (DESIGN 316/35). This was a design for everyday use which tested the basic capabilities of both material and processes. Concept makes much greater demands. The shapes are more complex; a pattern of fractionally raised, polished surfaces on the outside contrast with the glaze within. Rawson: 'Martin Hunt interpreted the technical concept in design terms 100 per cent.' And in Hunt's view, none of his contribution is lost in the production process. 'Normally the degree of craftsmanship that goes into the beginning of a manufacturing process simply isn't reflected in the end product. But this design, which is technically demanding, works because of a very high level of skill on the production line.' The principals involved in Concept's development worked out the problems alongside the production staff, so that by the time the product began to be manufactured its special characteristics were common knowledge on the shop floor.

Concept is more expensive than Contrast, but since it is also in a pricier market - 'definitely bone china league' according to Hunt - it is thoroughly competitive. At the moment it is being produced on a fairly small scale and as a result is only going into a few shops, but as soon as new facilities have been installed, Hornsea will systematically increase production.





D7/321

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FEB. 1977

SCHÖNER  
WOHNEN

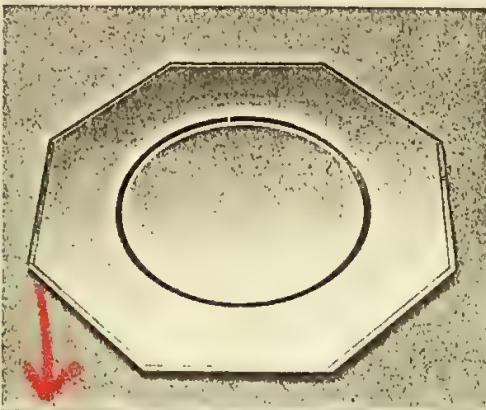
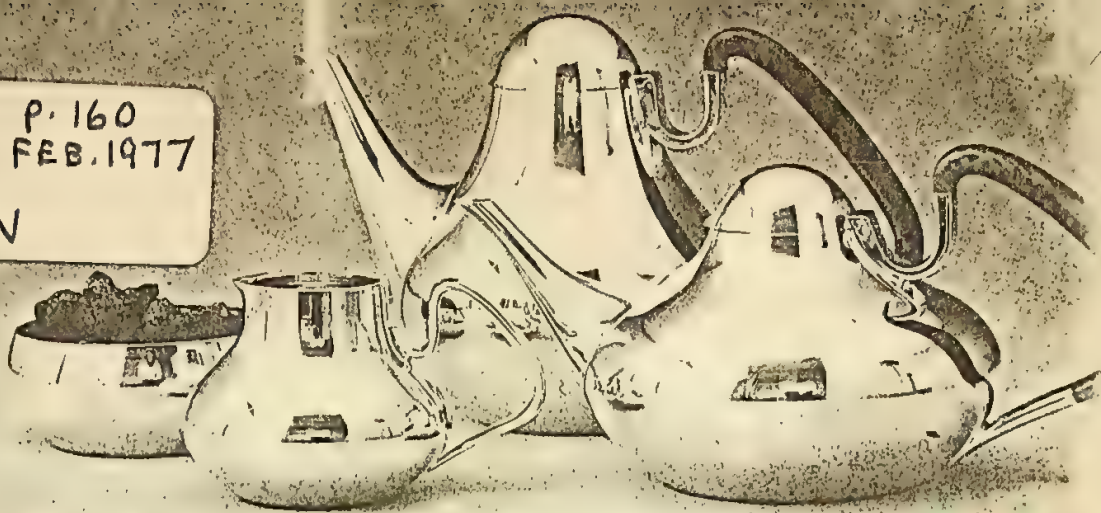
# SILBER HAT VIELE GUTE SEITEN

Fortsetzung

Sie schon, daß Silber in einigen Jahren immer mehr wird? Der Silberverbrauch in der westlichen Welt 1974 fast 14 000 Tonnen erzeugt wurden in der Welt aber nur 9200 t. Etwa ein Viertel der Silberproduktion wird für die Herstellung von Tassen, Tafelgerät, Schmuck und kunstgewerblichen Artikeln verwendet. Fast ebenso benötigt die Fotoindustrie. Das reicht nicht aus, um die Nachfrage der elektronischen Industrie, Raumfahrtmedizin zu decken. Deswegen müssen immer mehr Silbersorten aus dem Verkehr genommen werden und auch Silbergerätschaften eingeschmolzen werden. Der Silberpreis ist in den letzten Jahren ständig gestiegen. Ende 1976 kostete ein Gramm Silber 350 Mark. Silber ist ein Metall mit vielen Eigenschaften. Drei sind für Tafelgerät besonders wichtig:

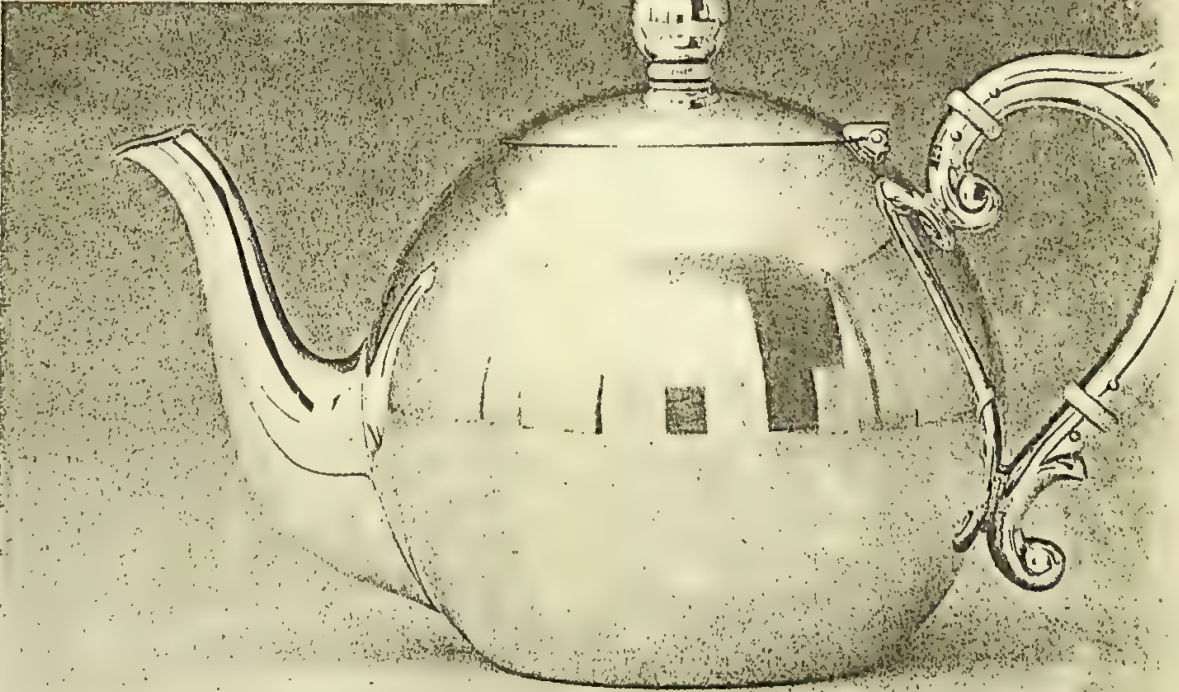
Silber ist hygienisch, denn es tötet schädliche Bakterien. Silber verträgt die organischen Bestandteile der Speisen. Silber leitet Wärme und fühlt sich halb angenehm an.

Silber ist sehr weich und es meist mit Kupfer zu einer widerstandsfähigen Legierung verschmolzen. Am gebräuchlichsten sind die Legierungen 800, 835 und 925/000. 100 Gramm Sterlingsilber (925) enthält 925 Teile Silber und 75 Teile Kupfer. In anderen Legierungen ist der Kupferanteil entsprechend höher.



Sehr nobel wirkt dieser aparte Platzteiler aus Sterlingsilber. Der vergoldete Rand betont die achteckige Form. Oktogonale (achtgliedrige) Entwürfe

waren schon im frühen 18. Jahrhundert bei europäischem Tafelsilber üblich. Hersteller: Grimmering, Schwäbisch Gmünd. Preis 160 Mark



Birne und Apfel spenden bei Tisch Pfeffer und Salz. Dieses Set aus Sterlingsilber ist eine liebenswürdige Geschenkidee. Man kann es auch vergoldet bekommen. Hersteller: Hermann

Zeitlos ist die Kugelform an neuen Teekannen. Der Entwurf aus dem Jahr 1890 und ist heute unvergessen. Die Kanne wird aus Sterlingsilber



an's opinion, but if you want to make a little side bet

of a Sharp oven, a microwave oven, or a Sharp oven, a microwave oven, cart.

Throughout the week, the home

category is growing every year."

During the promotion, he said,

announce its decision next year.



# Circa '76 leads the coffee revolution.

Mirro captures the colonial spirit in its new Mirro-Matic Circa '76 percolator. Your customers will love its traditional design of bright yellow, green or red polypropylene that won't chip, crack or fade during normal use. They'll also love its lock-on cover and extra-wide base. Percolator brews 4-8 cups of delicious coffee, and keeps it hot, automatically.

Get into the spirit of '76 with the Circa '76 Perk . . . and enjoy a revolutionary sales success.

MIRRO ALUMINUM CO., Manitowoc, WI 54220  
Continental Plaza, Hackensack, N.J. 07601  
Park Plaza, Park Ridge, IL 60068  
World's Largest Manufacturer  
of Aluminum Cooking Utensils



Home Furnishings Daily  
Thursday, Oct. 30, 1975 p. 13

D7/62-321



... said that there was not enough space in a single floor at the Park Ave. location for his operation, which occupies 22,000 square feet.

However, Avakian was not upset over the possible new name for the building. "It's their building, they can do whatever they want with it. "Of course, I prefer to think that the center is where we do business (10 W. 33d St.) rather than anywhere else," Avakian said.

He also said "our real competition is with machine-made oriental limitations," and he's not against anything "that would promote the oriental rug business."

**PHILIP ATIYEH**, of Atiyeh Bros., another large importer, said that the firm was not contemplating a move at the present time, and they had, as Avakian, recently signed a new lease at their present

area rug specialty stores have always been into it. Now it's here and we should be into it too," Berlin said.

Why did New York Carpet World select Hayim as its first source rather than a domestic manufacturer such as World, Deering-Milliken or Karastan?

"When smart people like World and Deering-Milliken are into area rugs, we should be there too. But World and Deering-Milliken offer only one type of thing. Hayim has more of an assortment and they're specialists in this business.

"We'll start with Hayim because he can put in a wide assortment. He also offers immediate delivery," Berlin said.

**BERLIN ALSO IS HEDGING** the firm's area rug success on the fall and Christmas selling seasons: "This is the time of the year to try it."

delve into tile sales.

Armstrong's Designer Solarian at \$16 a square yard installed has been the most popular sheet vinyl product for the specialty chain.

## *Fritz & LaRue Offers Middle-Price*

**AT THE SOUTHERN MARKET** — Fritz & LaRue, a high-end oriented area rug importer, has shifted its pricing to the middle range with a collection of new Indian-made Persian reproductions to retail at \$1,350.

The company, which is showing the lower-priced rugs here for the first time, has additional plans to penetrate the promotional market with a \$575 retail collection in Chicago next January.

This strategy was disclosed by

Scottdel makes prime and bonded urethane foam carpet cushion. It also manufactures machinery used in the manufacturing of bonded carpet cushion.

Leslie Stroh, president of the company.

"We've always concentrated on the high-end," said Stroh, "but after January we're going to have a promotional line."

**HE SAID THE COMPANY** will continue pushing the \$2,700 9x12 business with high-end furniture stores, decorators and Oriental specialty dealers.

The \$575 line will be aimed at department stores, and the new \$1,350 collection will go either way.

The facility retailers and distribute Atlantic warehouse more carpet rolls. It eighth regional

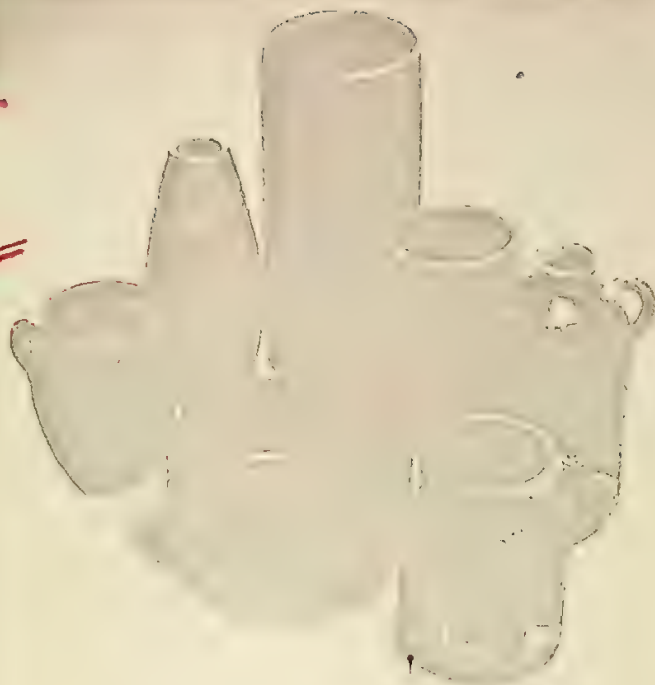
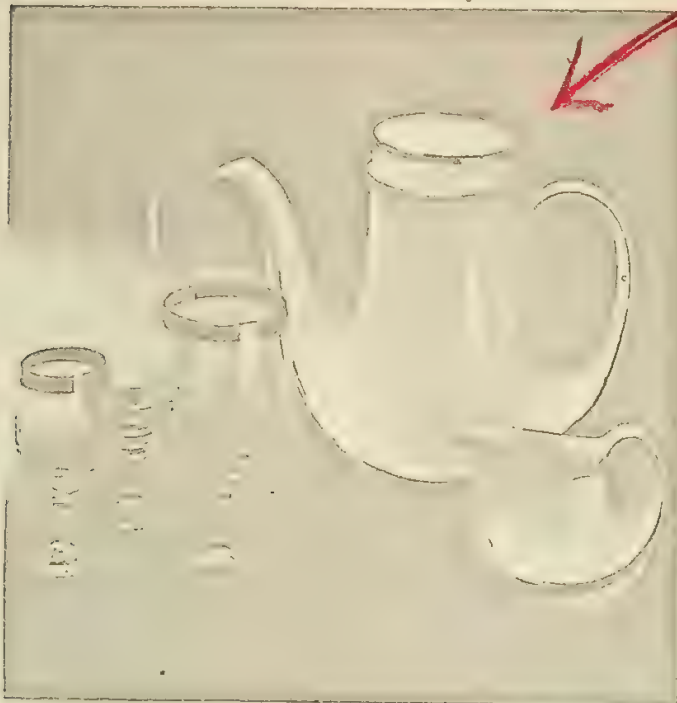
There will be a patterns initially collection. In addition several new Chicago upper price point

The \$1,350 line here in the Hermitage. Other designs in Persian reproductions arriving from India

The line is available. Stroh said the become part of sample program includes about 60



TABLEWARE INTERNATIONAL  
JULY, 1975 p.42



Above: These distinctive vases, jugs and ashtray, subtly coloured, are to be shown for the first time by James Gerard and Co. (E45)

Left: To be exhibited by Holborn Tableware Co. is this new range of platinum and white porcelain from Seltmann called Selectra, and the Ricarda range of glassware from Schott-Zwiesel. (S10)

## The exhibitors in full:

### A

A1 (Yorkshire) Art  
Glass Ltd  
Abacus  
Abstracta Construction Ltd  
John Adams Toys Ltd  
Albion Nurserygoods Ltd  
Alco, Alex. Coates &  
Sons Ltd  
All Things Bright and  
Beautiful  
Alpine Factories Ltd  
Amara Designs Ltd  
Ancol International Gifts  
Ltd  
Anglex Ltd  
Anglo-Transat Trading  
Anniversary House Ltd  
John Anthony (Gifts)  
Ariane Imports & Exports  
Archer Trading Co  
Arctic Design Jewellery  
Ltd  
Arnold Designs Ltd  
Arnot Fine Arts  
Artis Ltd, John  
Atrkrafts (Kennington) Ltd

B49  
J31  
B60  
G35  
B3  
B57/58  
G35  
F30  
H11  
F10  
F29  
F44  
R29  
B62  
B64  
G15  
H11  
D11  
M49  
J22  
D51

A R Ashby & Co Ltd  
Mrs Victoria Ashcroft  
Aspell, Saggars & Co Ltd  
Arquati UK Ltd  
Athena International  
I F Atkinson  
Audrey-Jean Products  
Avon Enterprises  
A W Laminates (Div of  
UK Plastics Ltd)  
Aynsley China Ltd  
Azlon Ltd

### B

Baccarat  
Balfour & Saunders  
Frederick G Ball & Co  
Gordon Balmain  
Ann Balon  
Barbecco Ltd  
John Barleycorn Ltd  
Barnabas (Covent Garden)  
Ltd  
Bart Spices

B15  
R18  
R41  
M54  
F34  
M63  
R4  
R23  
D54  
C26  
E18  
Bats Fabric Prints  
Bellfax Ltd  
Belvedere Design  
Workshop Ltd  
Bennett & Heron Ltd  
Bernhardt & Myers Ltd  
Bettina Merriam  
Big O Posters Ltd  
Binette Ltd  
H G Black & Sons  
(Edin) Ltd  
Blakeney Art Pottery  
Robert Bland Ltd  
Bletchers Flowers Ltd  
Bliss & Co Ltd  
Blue Mountain Pottery  
Bond Developments Ltd  
Bond Worth Ltd  
Boulton Pottery  
Edward Bowman &  
Son Ltd  
Boxtree House  
Bracken Trading Co Ltd  
Brickman, Prince &  
Partners Ltd  
Briglin Pottery Ltd  
Brinvale Crafts  
Bristol Chamois  
Chas F Bristol & Son Ltd

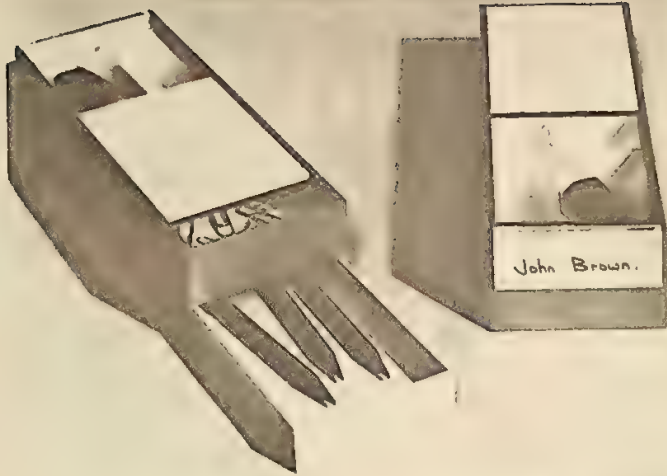
C13  
E34  
D9  
B22  
H7  
M39/40  
M28  
G35  
G3

M3/M4  
D56  
H11  
E25  
B55  
R26  
M32  
G32  
C36  
F27  
G1  
B71  
B47  
E46  
F23  
J7  
D18  
D6  
F4  
J49  
G33  
D16  
B13  
M12  
D52  
Buckingham Fine Art  
Buffalo Travel Goods  
Burgoyne & Co  
(Stockport) Ltd  
Burostat Vinyl Products Ltd  
Buyrights Culinary Products  
Byways Enterprises Ltd  
C & G Florentine  
Enterprises Ltd  
C & J Craftsman Jewellers  
Cabinet Exports Ltd  
Camden Graphics Ltd  
L H Campbell  
Candessence  
The Candle Company  
Candlelight Products Ltd  
The Capo di Monte  
Porcelain Co Ltd  
Carberry Candles  
Carlton Ware Ltd  
Carolan Products Ltd  
Carpets of Worth

### C

M26  
F37  
R43  
J6  
D1  
J16  
B5  
B37  
J36  
F39  
R39  
J24  
M69  
D20  
E31  
B11  
M23  
J52





#### ORANGE BOX

Frank Height designed this orange and white plastics pencil box for Li-Lo Ltd. It is just coming into the shops and costs £1.05.

#### THAT'S FLAT

Giorgio Tenani designed the Flectar office furniture range which is made by Interbuco International. Each item is made in white formica and is folded up and packed flat during delivery and storage. Prices range from £53.29 for a machine table pedestal to £295.79 for a high cabinet. Dodson-Bull Interiors Furniture Division, 5-6 Old Bailey, London EC4 are the UK distributors.



#### WARES WELL

A retrospective of Robert Welch's work was held at the Waterloo Place Gallery, London SW1 in August. The exhibits included examples of his silver, glass and stainless steel ware, together with his familiar enamel steel kettle (above) and cast iron casserole.



#### SLIDE CHANGE

The Spotlight Automatic is one of three new additions to Greens' range of Federal projectors. It has a 24 volt system, a 150 watt tungsten halogen lamp, remote control focusing and slide changing and a synchro socket for a tape recorder. It costs £34.95 from any of Greens' Leisure Centres.





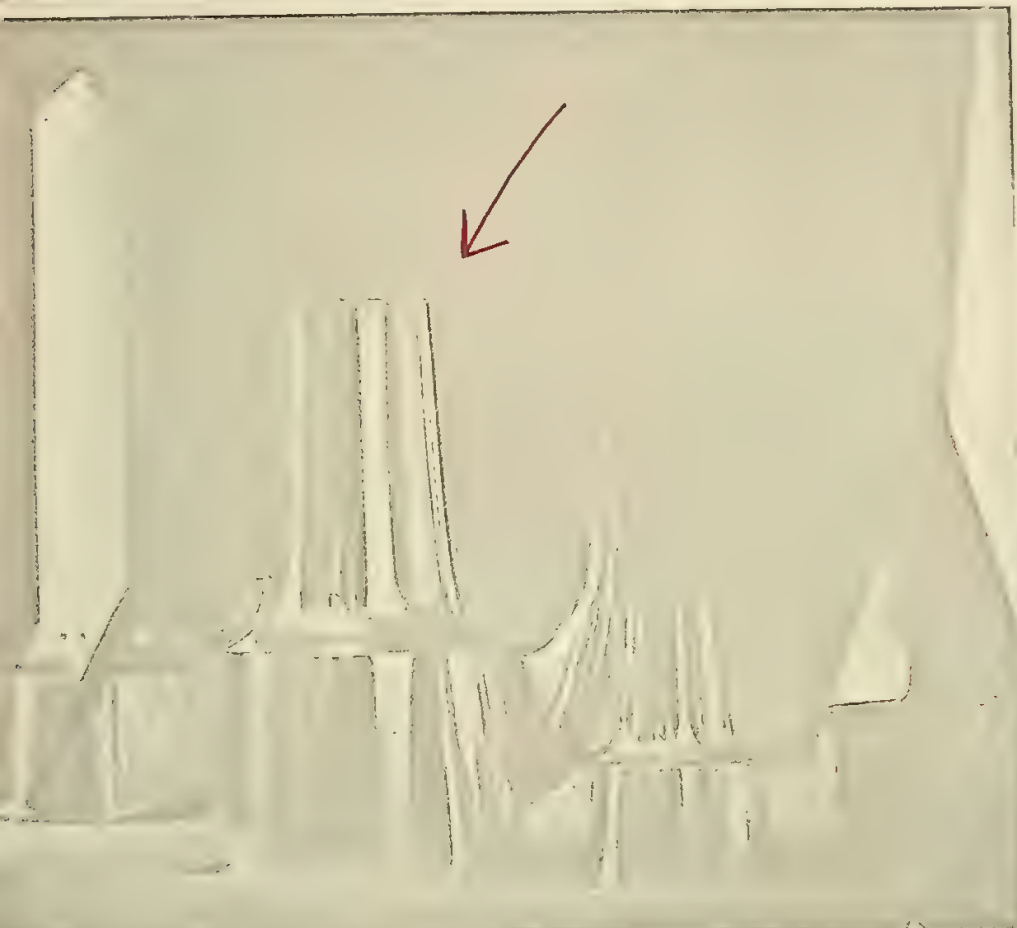
D7/66 D7/321



p. 61

SEPT, 1972

## "TABLEWARE INTERNATIONAL"



Opposite page, a line etching of crystal trees from Daum. Top left, the new Zodiac mugs from Henry Watson's Potteries, white with a black underglaze pattern. Top right, the Coalport fine bone china avocado dish

Below, the Conica silver-plated coffee-pot, milk and sugar manufactured by Cohr Solvarefabrik, and brought to Britain by Swedanor. Designed by Hans Bunde, the handles are of black nylon

avocado dishes don't win the day then pasta jars will. Dartington, Courtier and Import Development all currently offer avocado dishes. Coalport has introduced its interpretation. CTC some time ago launched a version side-by-side with artichoke and corn-on-the-cob dishes. Either many firms are jumping on to a bandwagon or there is a boom in the avocado industry. Whatever the reason there is little doubt that they could make interesting presents. Other novel gourmet lines include an oyster dish in French porcelain from ICTC retailing at around £1.40 in the UK. Fondue sets are in fashion, and available in a wide price-range. Chomette has introduced a fondue set in the 'Pilivite' range

into Britain. This is in a presentation box and comprises six plates, fondue set and forks. In the sunny yellow Locarno pattern this set retails at approximately £27.50. Lashbrook Industries sport a Japanese-made fondue set with an attractively decorated stoneware saucepan which retails at £5.40. WMF has launched its new version which retails at £5.95 with an introductory offer. A carton of eight sets is invoiced for seven. Svensk Tableware, Scanware and Oneida Silversmiths among others displayed their sets at Harrogate. Presentation boxes of china-handled cutlery and cake plates have a strong Christmas appeal. Crown Staffordshire has introduced a new cheese knife

and pastry forks into the range. Royal Grafton also has a selection of similar items. Both firms supply ranges of boxed coffee cans and saucers. Mugs too are a popular item. Royal Grafton has added to its range of tankards several new patterns, game birds, steeplechasing and hunting. Rather exceptional mugs from Harold Oppenheim designed by Jorinde Binder were on display at Harrogate. The decorations inspired by Indian art forms are highly coloured yet pastoral in image. They retail around £2.75 each with or without handles. Zodiac mugs from Henry Watson's Potteries are being sold to the trade in packs of five dozen at a cost of £16.80, carriage paid, and are expected to retail at 45p



D7/46 D7/321

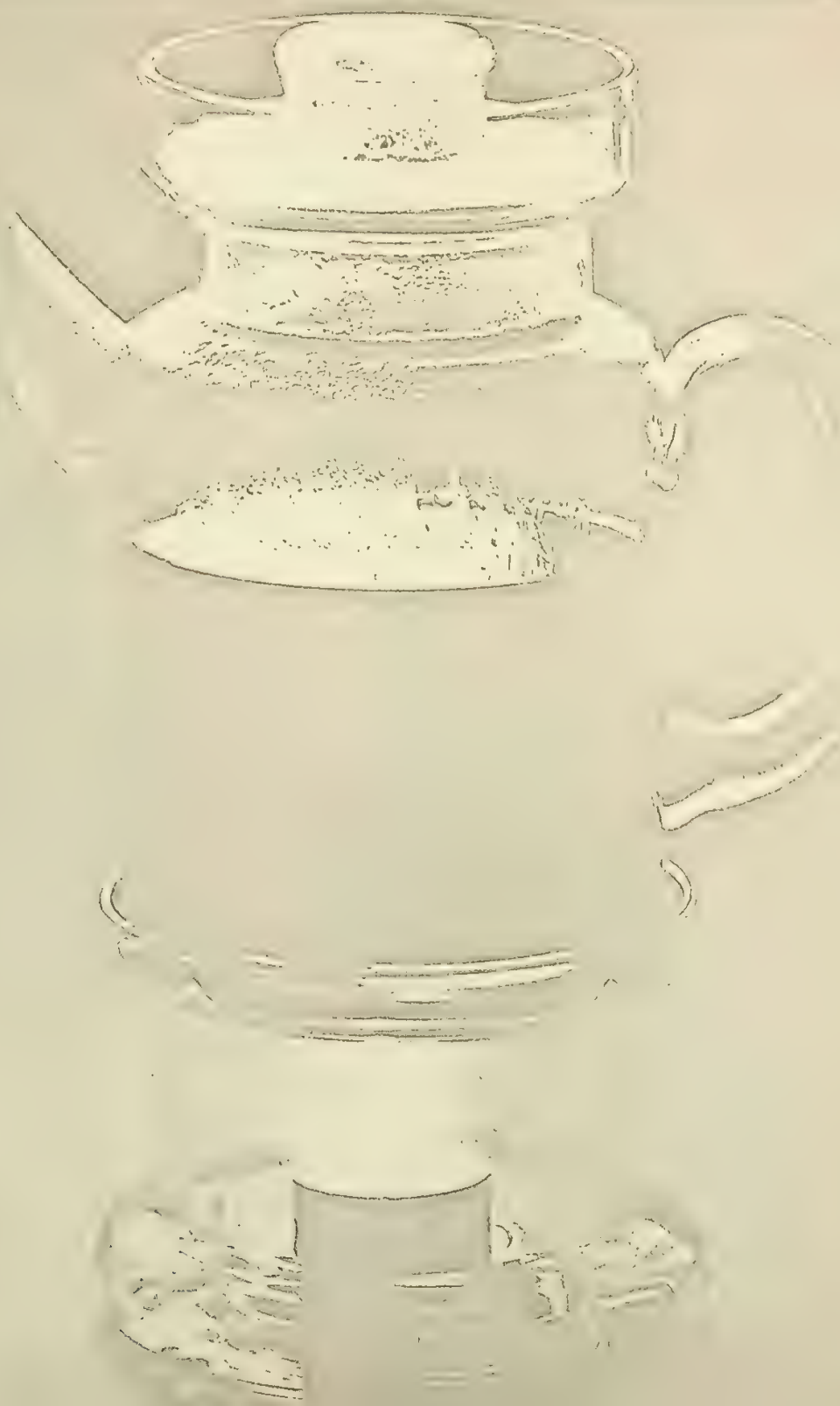
p. 31

both the preparation and serving of food. Long associated with Pyrexware, transparent cookware is finally becoming a staple in the well-stocked kitchen cabinet. Boda Nova, from Sweden's renowned glass manufacturer, combines serviceability with elegance. The line sprang from the idea that a factory, already capable of producing high quality glassware, should offer a complete line of tableware. The coffee pot and warmer, cups and saucers, a set of serving bowls

are used both for cooking and serving. Combined with a stoneware dining service in which creamy grey or black goblets replace both glasses and Boda Nova is available directly from the factory or can be purchased retail.

INDUSTRIAL  
DESIGN

NOV., 1971





97/321

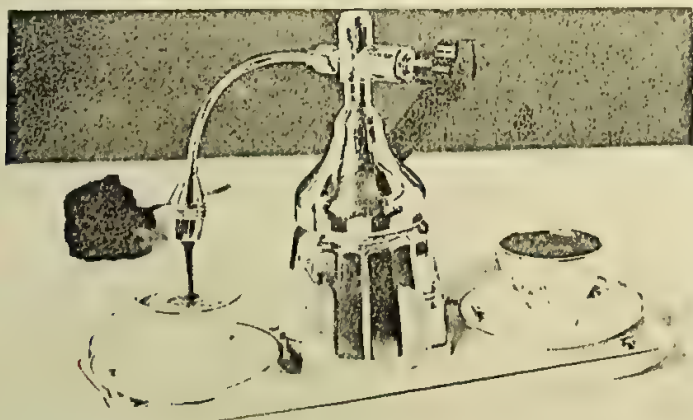
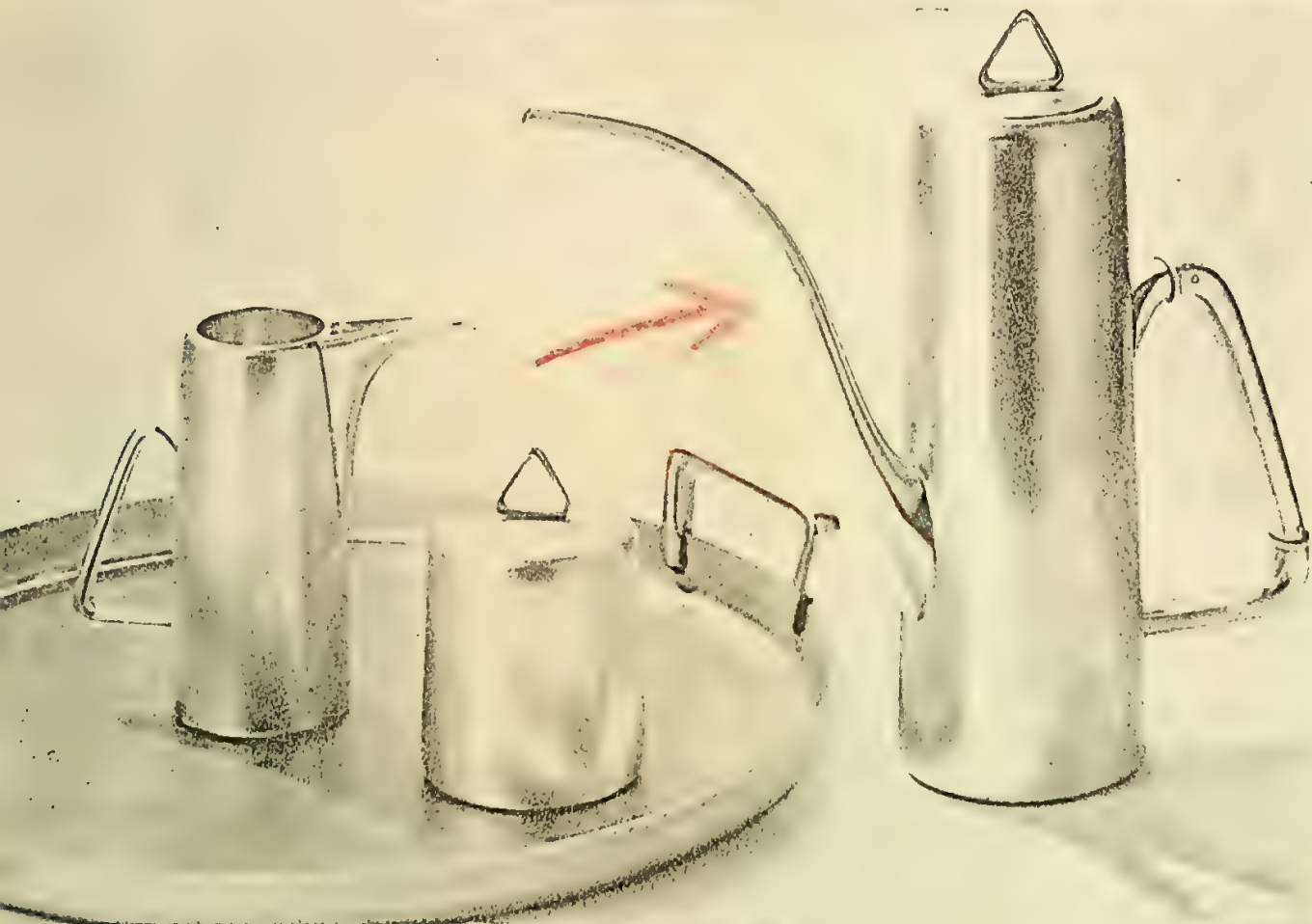
# MACEF SHOW REPORT

Right: The Buffet Line in glazed oven-to-tableware by Manciola Luciano. Localita Cerbara, Altopascio, was awarded a special 'mention' at the Macef. It was designed to have a decorative as well as a functional appeal

NOV. 1970 p.24

## TABLEWARE INTERNATIONAL

Below: This elegant silver coffee set is made by Luigi Genazzi di Eros, Via Mercalli 14, Milan.



The Italian habit of drinking strong black coffee in small measures is reflected in this photograph of an espresso coffee

machine for the table by Brevetti Gerpi della ditta Cav Renato Grovani of Via S Donato 66/3, Bologna



Ergonomically-designed ultra modern design in called Linea was shown Via Adam, Casale Ma





## Ronson uses Melamine

These three modern table lamps were developed by Ronson Design for Ronson, incorporating the melamine process. They are

made of Melamine, which will not burn, is resistant to water and stains, and is easy to clean. The lamps are bolted to the wall. The melamine process is a new process for making plastic. The melamine process is a new process for making plastic. The melamine process is a new process for making plastic.

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## Return to earthenware elegance

The new earthenware collection is a return to the elegance of the past. It features a variety of shapes and sizes, all made of earthenware. The collection is a return to the elegance of the past. It features a variety of shapes and sizes, all made of earthenware.

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~~07/66~~ NOV 1966

1. The first step in the process of the investigation is the identification of the problem. This is done by the investigator who is responsible for the investigation. The investigator must identify the problem and the scope of the investigation. The investigator must also identify the objectives of the investigation. The objectives of the investigation are the goals that the investigator wants to achieve. The objectives of the investigation are the goals that the investigator wants to achieve.

1972

(gestorben am 18. 11. 1753); Kloster Medin-

ko. Cella um 1750, datiert 1784. Höhe 26 cm

metrisch angeordneten, geschweiften „Zügen“  
n – Holzhaken. Arbeit von Georg Carl Brenner  
(gestorben 1814). Hannover, Kestner-Museum.

4. Niedersachsen auch in Hannover, Lüneburg  
und auch Kammern mit gedrehten  
nach voraus gehen solche mit senkrecht

...and the

und Holzhenkel mit Delphinkopf. Reich getriebenes  
stacheliges Ornament. Rocaille mit Rosen. Arbeit  
1770-1780. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 262

von Rokoko zum Louis XVI.-Stil, Berlin gegen 1790

mit 3 Blattfüßen und Holzhen-  
kel Louis XVI. Dekor: An Rän-  
de und auf den Rücken des Korb-  
bogens in der Mitte.

1. 1944 Spring of 1944  
 2. 1944 Spring of 1944  
 3. 1944 Spring of 1944  
 4. 1944 Spring of 1944  
 5. 1944 Spring of 1944







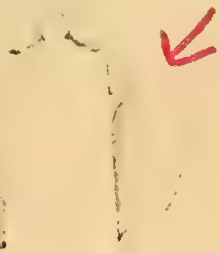
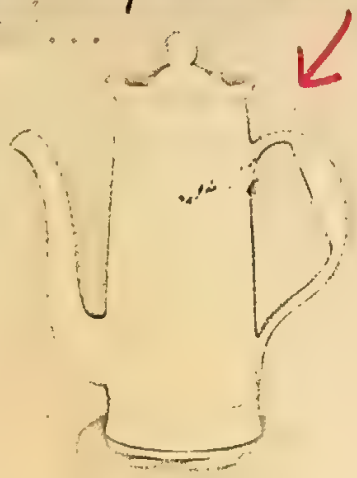


~~D 4A/26 (26.1) 444~~

~~D7/66~~ D7/321

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Patio Serving Accessories  
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Black Iron and  
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At all Major Shows

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XD ~~11~~

D7/321

TABLEWARE ~~92~~  
FEB. 1964

PAGE 98



NOCTURNE

TP 1785  
F6



D44-26-R

92

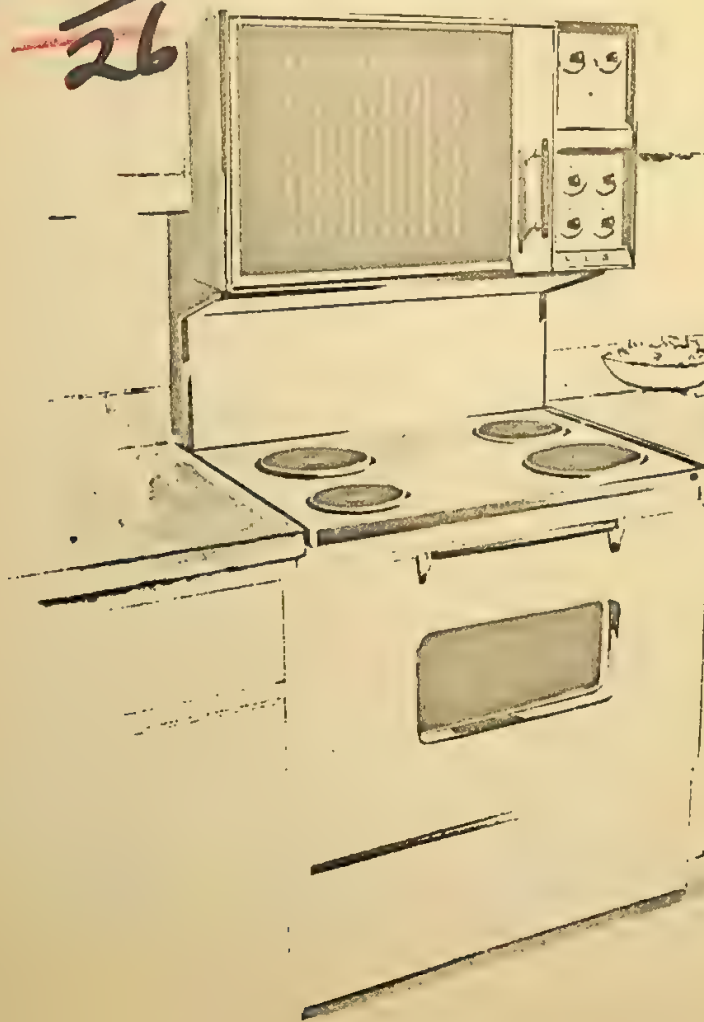
D7/321

Elect. Merch. Week  
2-24-69 p. 16 top

## Take your pick of poly-perks

To fair-trade or not to fair-trade is the choice West Bend offers dealers with its new 10-cup polypropylene automatic perks. The non-fair traded Scandia (left) comes in moonlight white, beige and turquoise. It will sell for under \$10. The fair traded Fiesta (right) is available in moonlight white, mandarin orange and citron yellow. It will be price maintained at \$9.95. Except for the difference in spout design, the Scandia and Fiesta are basically the same. Both have automatic time and temperature controls, polypropylene shell and cover, aluminum pump and basket, glass knobs.

YD 44  
26





D7/321  
~~07/06~~

3 Queensberry pattern on Midwinter tableware. Designer David Queensberry. Maker W. R. Midwinter Ltd.



4 Diabolo pattern on Astra shape. Pattern designer Alan Scott. Shape designer Tom Arnold. Maker the Royal Crown Derby Porcelain Co Ltd.



5 Cotswold shape for Duchess range of tableware. Designer Robert Welch. Maker A. T. Finney & Sons Ltd



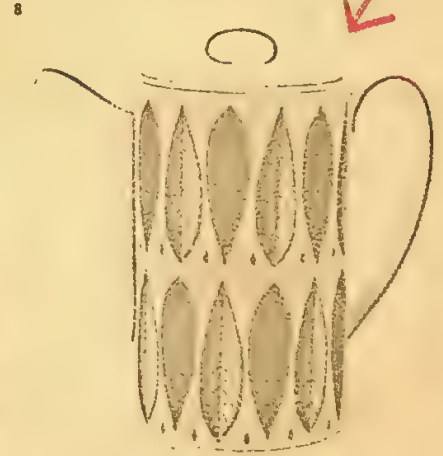
6 Spode tableware, showing Apollo pattern on Royal College shape. Designers Neal French and David White. Maker W. T. Copeland & Sons Ltd.



7 Chevron shape for Derby range of ovenware. Designer Gill Pemberton. Maker Joseph Bourne & Son Ltd.



8 Hyde Park C912 pattern on Can shape. Designer Susie Cooper. Maker Susie Cooper Ltd.



9 Evesham 8000 pattern on Midwinter Stylecraft shape. Pattern designer Jessie Tait. Shape designer David Queensberry. Maker W. R. Midwinter Ltd.



10 Quatro tableware. Pattern designer Audrey Levy. Maker T. G. Green & Co Ltd.



11 Crinan mug. Designer Robert A. Stewart. Maker Robert Stewart Ceramics Ltd





Among the new tableware patterns were 'Connaught', 'Golden Anniversary', 'Sonata', 'Bridal Lace' and 'Snow', all in fine bone china.

'Connaught' is patterned in green and gold and comprises a dinner, tea and coffee service and is reasonably priced for such a richly coloured pattern. On the Prince shape a feature of the new pattern is a specially designed new teacup.

As its name suggests 'Golden Anniversary' is edged with a golden garland of leaves and flowers, again on the Prince shape.

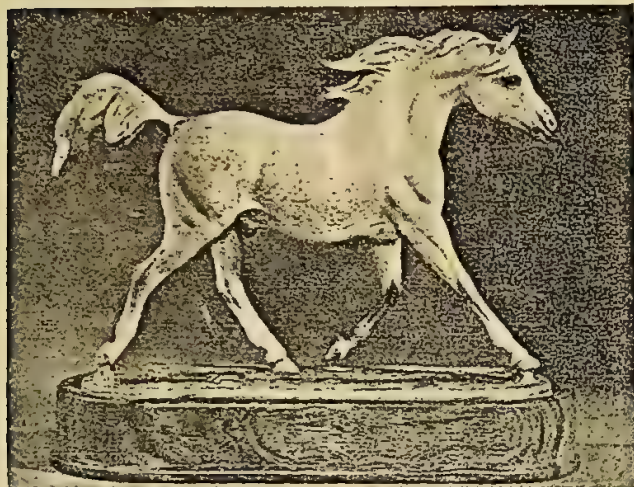
'Sonata', a contemporary pattern on the coupe shape, has a platinum edge complemented by a border of subtle grey swirls.

The delicate lace centre design of 'Bridal Lace' is in soft tone of pink, grey and yellow and is on a coupe

shape edged in platinum.

Now released for the home market for the first time, the aptly named, contemporary styled, 'Snow'—an undecorated coupe shape in pure white bone china—which has been extremely successful in the American market with brides and newly weds.

Royal Worcester's well-known 'Gold Lustre' fireproof ware appears in a new guise in a fluted design



Opposite: Royal Worcester's new Ledbury shape, a fluted design in fireproof ware. It is the latest version of Worcester's gold lustre fireproof ware which is now available in white as well as in gold and silver. Above left: 'Arab', the latest in the series of famous horses modelled for Worcester by

Miss Doris Lindner. Above right: Pieces from a colourful new range of cocktail sets decorated with vivid yellow anemones, red japonica and butterflies and designed by Miss Kathleen Hills. Bottom left: 'Golden Anniversary', a new bone china tableware pattern on the 'Prince' shape and

rimmed in gold. It features an intricate design of gold chasing. Bottom right: 'Snow', the undecorated coupe shape in pure white bone china which has been highly successful in the American bridal market and which Royal Worcester have now released to the home market for the first time.





07/66 321

Newware

June 1963

15439

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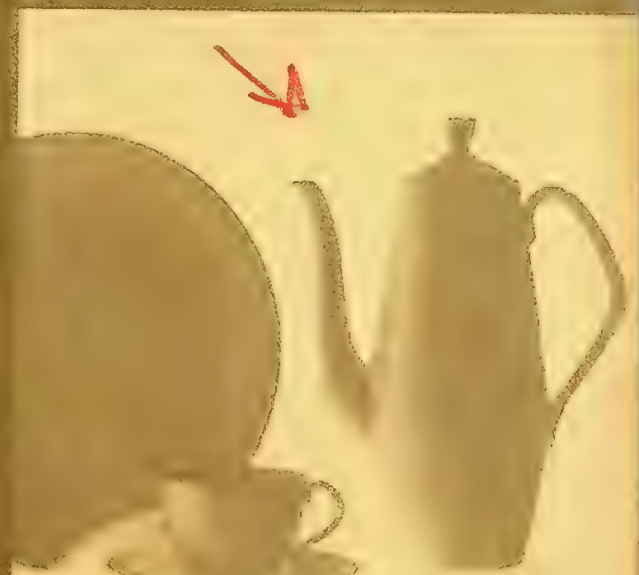
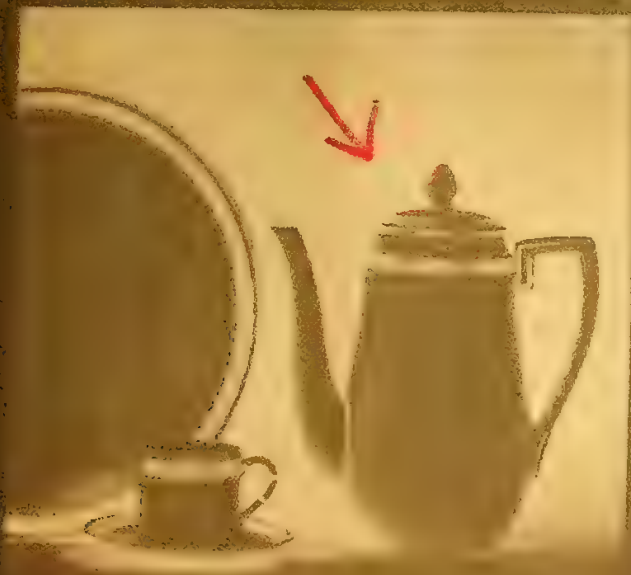
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D7/321

~~07/60~~

THE GIFT  
& ART BUYER

JULY, 1962

p. 30

## BUFFET SERVICES

in fine ovenproof  
china in our famous  
patterns

DORIC

PETAL

CONTESSA

TEACARTS and FLOOR PIECES

BRASS

WALNUT

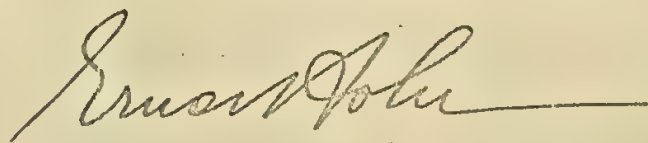
PEWTER

TEAK

and combinations  
and many other

ORIGINAL DESIGNS

by



Jack Orenstein Associates, Inc.

225 Fifth Avenue, New York 10, N.Y.

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DALLAS: Trade Mart

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Exclusive Representative of ERNEST SOHN CREATIONS, INC.

\* All Photography and Art Work by TOPP STUDIO, New York



D7/321

by the 1960  
at Design Com-  
y the Sterling  
merica (a non-  
sterling silver  
shapes, imagi-  
native use of material, and diversity  
of formal concept characterize this  
year's winning designs, which include  
a combination tea and coffee server by  
Richard P. Bruning, Pratt Institute; a  
fruit bowl by Stephen Parisi, Pratt  
Institute; a handleless pitcher by  
Robert W. Downs, University of Illi-  
nois; and a creamer and sugar by  
Jack Pink, Cleveland Institute of Art.

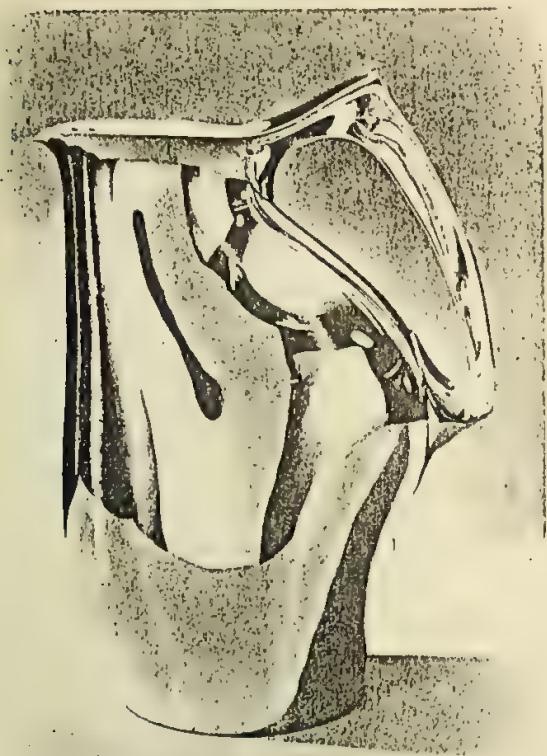
sional in every detail.  
Now in its fourth year, the student  
design competition offers a young de-  
signer, fortunate enough to be a win-  
ner, a number of practical advan-  
tages, in addition to a generous mone-  
tary prize, such as recognition by in-  
dustry, a sterling silver model of his  
design as his personal property, full  
rights to his design if put into com-  
mercial production, and the publicity  
of coast-to-coast touring of his piece.  
This year's response to the competi-  
tion, open to all residents of the United  
States who are enrolled in a design  
course, was especially enthusiastic.

form for preliminary judging. From  
these sketches, eight finalists were  
selected. Their designs were then  
to silver manufacturers who worked  
along with them to translate their  
ideas into the finished silver pieces  
which were judged by David R. C-  
bell, President, American Crafts  
Council; John S. Griswold, Gris-  
Heckel & Keiser Associates, Indus-  
Designers; and Austin Homer, Pre-  
sident, J. E. Caldwell & Company.  
Winning designs, on exhibit at the  
Museum of Contemporary Art, New  
York, from October 19 to Novem-  
ber 1, will tour the country in

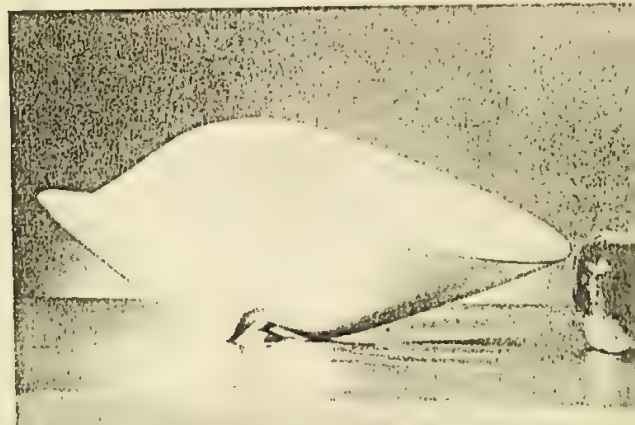
## INTERIORS

DEC, 1960  
p. 100

Stephen Parisi, Pratt Institute, Sec-  
ond Prize winner, expands a tri-  
footed base into a free-form fruit  
bowl with gracefully curving sides.



Frank E. Peteroy, Pratt Institute,  
received an Honorable Mention for  
this unusual water pitcher which re-  
sulted from a study of the relation-  
ship of axes to surface planes and to  
each other.



Richard Preston Bruning, Pratt In-  
stitute, won First Prize with his "S"  
shaped combination teapot and coffee  
server. Free-flowing curves are in  
harmony with liquids vessel holds.



sure of good sales, he says, unless the pack, advertising and price stand up to consumer tests at conscious and subconscious levels. It is not enough for a designer to produce a beautiful pack – it must pass tests for readability, visibility, eye-movements, association and preference by potential consumers. Market research consisting of direct interviews will not give valid results since people often do not know, or will not admit, why they buy a product – tests must be made on an unconscious level to reveal true attitudes. Good advertising should not aim at strong impact and quick recall – the greatest effect of advertisements is on our unconscious mind which must be gently persuaded to buy the product.

Mr Cheskin's methods seem well supported by detailed examples of his tests and product case-histories. On the other hand, the book suffers from lack of illustrations and too much repetition – and he is writing only of the American market. But there is much to be learnt from it by those who are open-minded and concerned with better sales.

DOROTHY MLADI.

### Wohnen heute 3

Editor Alfred Alhert, Arthur Niggli Ltd, Switzerland, *See Tiranti Ltd, 165 6d*

This book is the Swiss equivalent of the *Decorative Art* annual, but whereas the latter is international, *Wohnen heute 3* is restricted to Switzerland, and is a catalogue of goods selected by the Schweizerischer Werkbund, the Swiss equivalent of the CoID.

It is remarkable that although limited to that small country, the contents in no way show a falling off of the standards set by the many countries represented in the British publication. This is obviously due to the Swiss passion for cleanliness, that comprises clean design in all its aspects, and applies not only to architecture, in which the Swiss have been outstanding for decades, but also to furniture, textiles, light fittings, household and office appliances.

The Swiss have long been known as creators of sound and lasting designs, eschewing merely modish superficialities and following conscientiously Sir Henry Wotton's celebrated principles of good building: "Commoditie, firmness and delight" – in that order. The "commoditie" is the result of the extra thought that goes into the design of all articles of daily use: the "firmness" is inherent in the traditional quality of Swiss craftsmanship; the "delight", decisively relegated to third place, is not always obvious at first sight in the severe simplicity of most articles shown in the book under review, but they are extremely 'liveable' with.

The "delight" is particularly notable in the household china and glassware. In the former, Heinz Loeffelhardt has been particularly successful in the various dinner and coffee sets he has created for the Arzberg, ABOVE, and Schonwald porcelain manufacturers, which could hardly be simpler or more pleasant in shape. Equally pleasing and graceful are his sets of glassware by A. F. Gangkofner. On the other hand, the largely square and straight-lined furniture included in the book may perhaps be deemed somewhat harsh and uncompromising by present-day standards.

As a whole, however, this very well produced book



Tableware designed in 1957 by Heinz Loeffelhardt for the Porzellanfabrik Arzberg (see *Wohnen heute 3*)

(whose letterpress, incidentally, is in German, French and English) is an encouraging sign that the modern idiom in design is not the creation of long-haired aesthetes, but represents a thoroughly practical and businesslike approach by thoroughly practical and businesslike men.

RENÉ ELVIN

### Interior design

Henry and Lilian Stephenson, *Studio Books, £1 15s*

This is a good book. In less than a hundred pages it describes the basic considerations and criteria necessary in designing a domestic interior. It is essentially a concentrated introduction to a wide subject, and it has all the advantages and drawbacks of quick, strong imbibing.

Short, to-the-point chapters deal with design approach, planning, materials, colour, furniture, method of presentation and related details. The text is convincing, rarely speculative, and wholly didactic in tone. Incredibly informative on many detailed elements such as flooring, fabrics, paints, etc., it is accompanied by relevant and understandable illustrations and drawings.

The fault of this book is the creditable one of attempting too much in too small a space. Those who come new to the subject will feel that here it all is at their fingertips, with such advice as . . . "indicate the dangers of clients wanting to change detail"

"walls should be studied with the idea that they are backcloths to general furnishing" "never use Portland cement with gypsum" "light colours reflect light", etc.

The best chapter, on *Planning the Interior*, takes the reader step by step through the design of a modern flat. Dozens of ideas are thrown out for him to catch in the process, and the whole business is made to sound an exciting, stimulating vocation.

And of course it is. And it all sounds so easy. One has visions of lots of bright, polite young people applying for jobs during the next 10 years, and to the question "And where did you train?", answering "I was never at a school or in a studio – but I have read Henry and Lilian Stephenson's book".

GEORGE ALMON

### Books received

An Essay on Typography, new fourth edition, Eric Gill, J. M. Dent & Sons Ltd, 12s 6d

Autolithography, Henry H. Thack, Faber & Faber, 21s

Your Book of Furniture, Molly Harrison, Faber & Faber, 6s 6d

Technical Illustrating, A. Edward Harvey, B. T. Batsford Ltd, 21s

The Biting Eye, André François, Perpetua Ltd, £2 2s

### This month's cover

This month's cover is based on two designs by Kismet Carpets Ltd (see page 55).

### Addenda

DESIGN 141/81: the credit titles for the play *Nest of Four* were designed by Robin Hughes.

DESIGN 141/83: Ashley Havinden has been director of design at W. S. Crawford Ltd since 1929.

### DESIGNERS in this issue

Professor Misha Black, OBE, FRS, FRSA, MVRSA, Ian Burke, Margaret Calvert, Nigel Clive, Executive Div., MCA, USA, Mariana de Leão, C. G. Farmer, Abram Games, OBE, RDI, USA, Robert J. Gibson, Stanley Godsell, Ronald Grierson, FRSA, David Harris, MSA; G. R. Hesket; Ray Howarth; Ivor Kamilish, MSA; Peter Keevil; John Kinsley Cook; Jack Künnert, FRSA; Margaret Leisner, FRSA; Audrey Levy, DESCA, MSA; John Lunn, FRSA; Peter McGowan; Robert McLean, FRSA; James Main; Eric Marshall, FRSA; Hugh Martin; J. H. Mellor, MSA; P. F. Ralph; Professor R. D. Russell, RDI, FRSA; K. G. Sadler; Douglas Scott, FRSA; David Wheeler; John Wickham.

### MANUFACTURERS in this issue

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Carter Tiles Ltd, East Quay Rd, Poole, Dorset  
Charles Colston Ltd, 7-11 Lexington St, W1  
Commer Cars Ltd, Bosc Rd, Luton, Beds  
John Crossley & Sons Ltd, Dean Clough Mills, Halifax  
Lamerson Electronics Ltd, Brier Crescent, North Circular Rd, N4 10  
Lorenson Radio Corporation Ltd, 61 Cambridge Rd, Infield, F. F. Luth & Sons Ltd, Brierley, Yorks  
General Electric Co Ltd, Magnet House, Kingways, W2  
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Linas Tompkins & Co Ltd, Temple St, Gloucester  
Futura Ltd, 60-62 Ave Avenue, Slough, W1  
Futura Ltd, Western Avenue, W1  
John Waddington Ltd, Morris House, 100 St. James's St, W1  
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Woolen, 100 St. James's St, W1  
Woolen, 100 St. James's St, W1



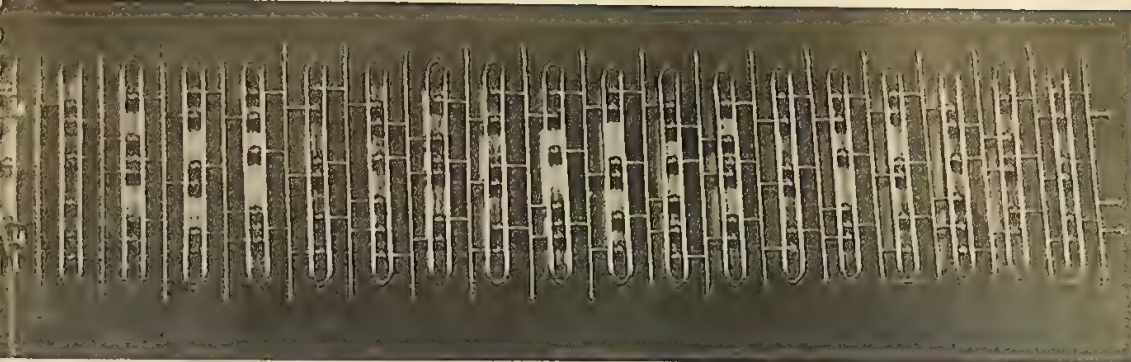
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P. 557

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D7/321

OCT, 1960

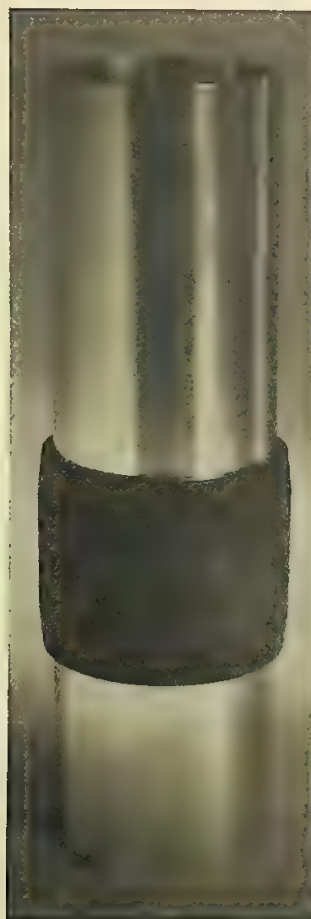


Armband, 585 Gold, Entwurf A. Begeer, Klasse Ullrich,  
Ausführung Franz Kukula, Klasse Volk

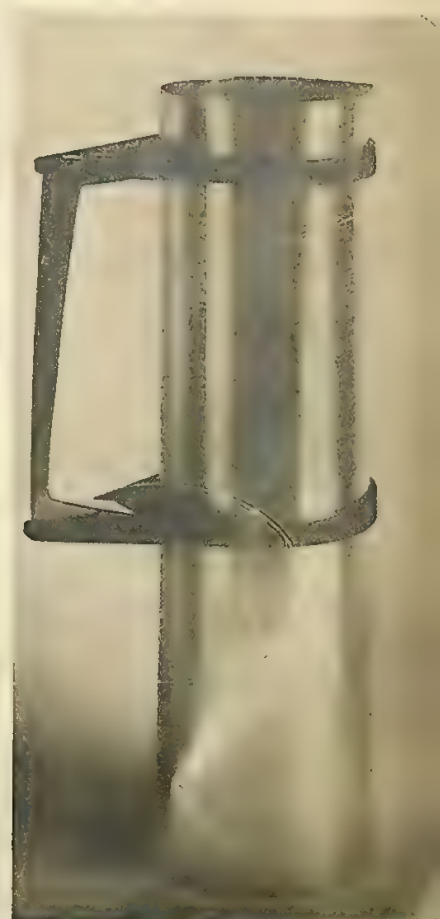
## DEUTSCHE GOLDSCHMIEDE-ZEITUNG



Kaffeekanne, Sterlingsilber mit schwarzem  
Kunststoff, Entwurf und Ausführung  
John-Alte Lohne, Klasse Ullrich und  
Augenstein



Wasserkanne, Silber und  
Kirschholz, Entwurf und Aus-  
führung Otto Hampe, Klasse  
Ullrich und Augenstein



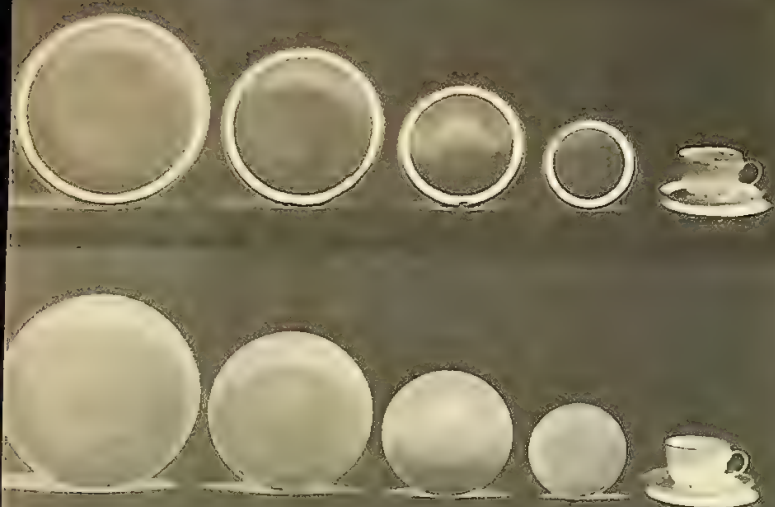
Wasserkanne, Silber mit schwarzem  
Kunststoff, Entwurf Per-Arne Lundahl,  
Klasse Ullrich, Ausführung Manfred  
Mohr, Klasse Augenstein

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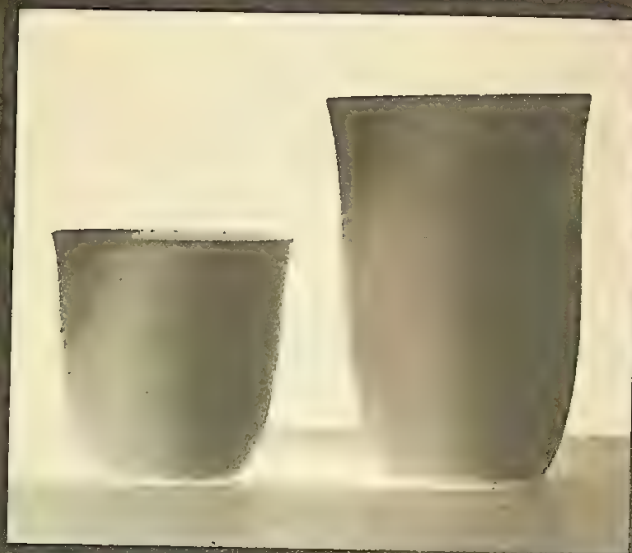


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**Dinnerware of plastic** is assuming a different character as it shakes off its picnic associations and becomes an element in gracious living. Lenox China's expansion into the field, with its new line of substantially-priced plasticware, is one sign that even the most traditional china manufacturers are recognizing the claims of the new material. In china, shapes range from the sobriety at left below to the extreme fancifulness of the forms at the far right of this spread.



2



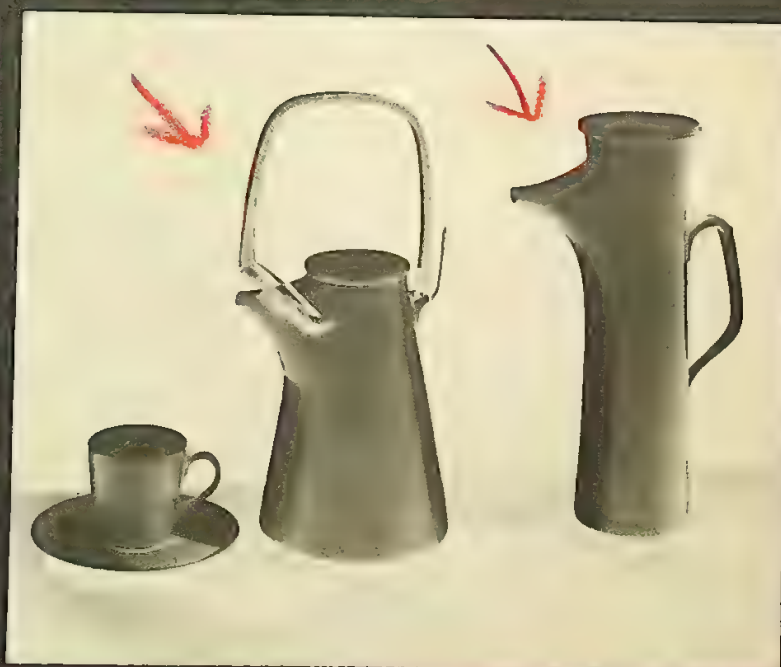
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1 Marshall Studios Monoband stone-ware, designed by Jane and Gordon Martz, is fired like porcelain but uses coarser clays. Hand decorated with majolica band.

2 Marshall Studios Impression, designed by Jane and Gordon Martz, has impressed edge design. Like Monoband, pattern may be ordered in any of nine glaze colors.

3 Idealware tumblers, designed by Russel Wright and molded in Celanese Corporation's Fortiflex, can be boiled or kept in the refrigerator. Available in five colors.

4 Schmid International ironware, designed by La Gardo Tackett, includes teapot with willow handle and molded self-strainer unit.



4



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**WESTINGHOUSE**  
Coffeemaker

Westinghouse Electric Corp.,  
Mansfield, O.

Device: Westinghouse 1000-watt percolator-type coffeemaker, No. PE-541.

**Selling Features:** Automatically brews 9 cups coffee in 9 min.; or as little as 2 cups at a time; features high velocity pumping action and a new type fully perforated basket; chrome-finished copper bowl and lid with plastic spreader instead of bubbler; wide-spaced handle and base of black phenolic plastic; settings from "mild" to "strong"; a signal light above control knob glows red when coffee is ready for serving; 2 thermostatically controlled heating elements—one 350 watts the other 650 watts—both operate for fast pre-heating of water then 650-watt element automatically cuts off; when coffee has been brewed to taste the 350 watt element cuts off and the 650 watt element cycles on-and-off to maintain serving temperature; a.c. only.



**G-E Coffeemaker**

General Electric Co.,  
Small Appliance Div.,  
Bridgeport, 2, Conn.

Device: G-E automatic coffeemaker.

**Selling Features:** Automatically makes from 2 to 9 cups percolator coffee in from 4 to 15-min.; once made coffee remains at serving temperatures indefinitely; and if disconnected it can be reheated without repercolating by setting the reheat control; also suitable for preparing instant coffee; its 800-watt unit speed-heats up to 14 cups instant coffee; brew selector provides mild, medium or strong coffee and "re-heat"; red indicator light signals when coffee is ready; cup markings are indicated on inside; safety-grip handle with special plastic guard against side; balanced for easy pouring.

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1951

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**SURE** of success...

when you offer the new *Completely Automatic*

# MIRRO-MATIC

## ELECTRIC PERCOLATOR

ESTABLISHED  
RETAIL PRICE

**\$12.95**

8-CUP WITH CORD  
FED. TAX INCLUDED

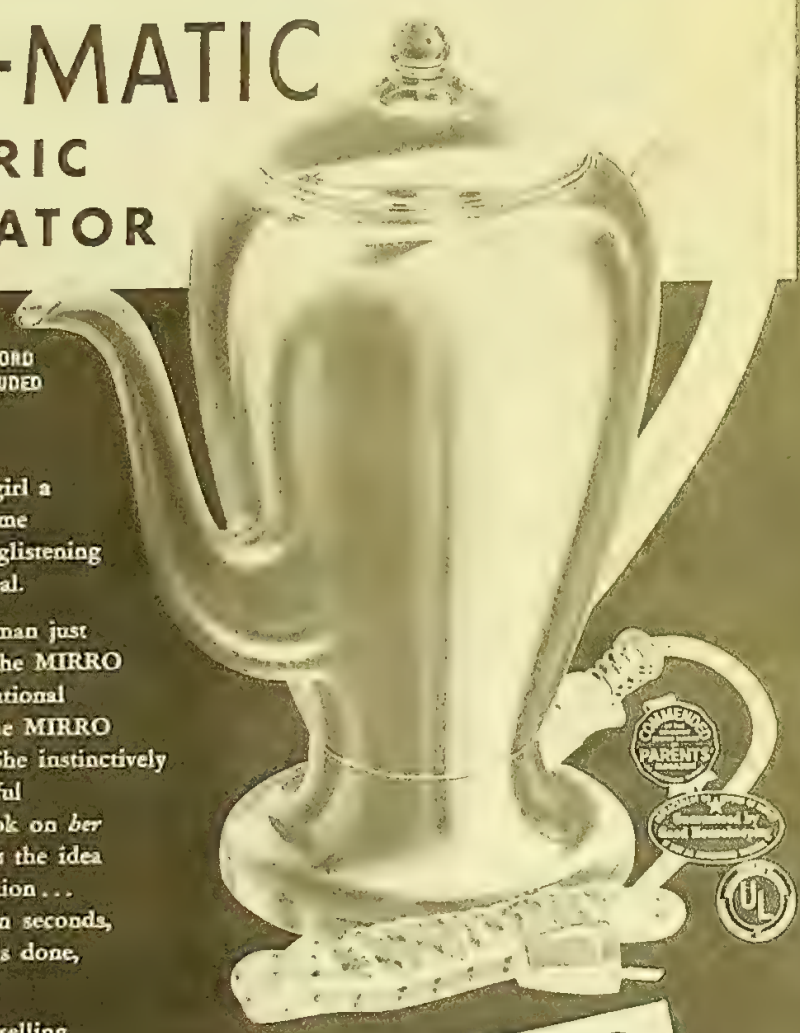
(Wed. 13.95)

• Did you ever promise a little girl a big, new doll? You'll see that same reaction when you promise this glistening MIRRO utensil in a premium deal.

There's so much here that a woman just can't resist. She's been sold on the MIRRO name for years... by constant national advertising, by her friends, by the MIRRO Aluminum in her own kitchen. She instinctively pictures MIRRO-MATIC's graceful beauty, just the way it would look on her dining room table. And she *loves* the idea of its *completely* automatic operation... MIRRO-MATIC starts perking in seconds, stops *automatically* when coffee is done, keeps it drinking-hot for hours.

All of this pulling power starts selling for you, the moment your premium plans include the MIRRO-MATIC Electric Percolator.

Write or wire for details.



**MIRRO**  
THE FINEST ALUMINUM

ALUMINUM GOODS MANUFACTURING COMPANY • MANITOWOC, WISCONSIN

FIFTH AVENUE BLDG., NEW YORK 10

MERCHANDISE MART, CHICAGO 34

A Pioneer Maker of ELECTRIC PERCOLATORS... millions made under various brand names



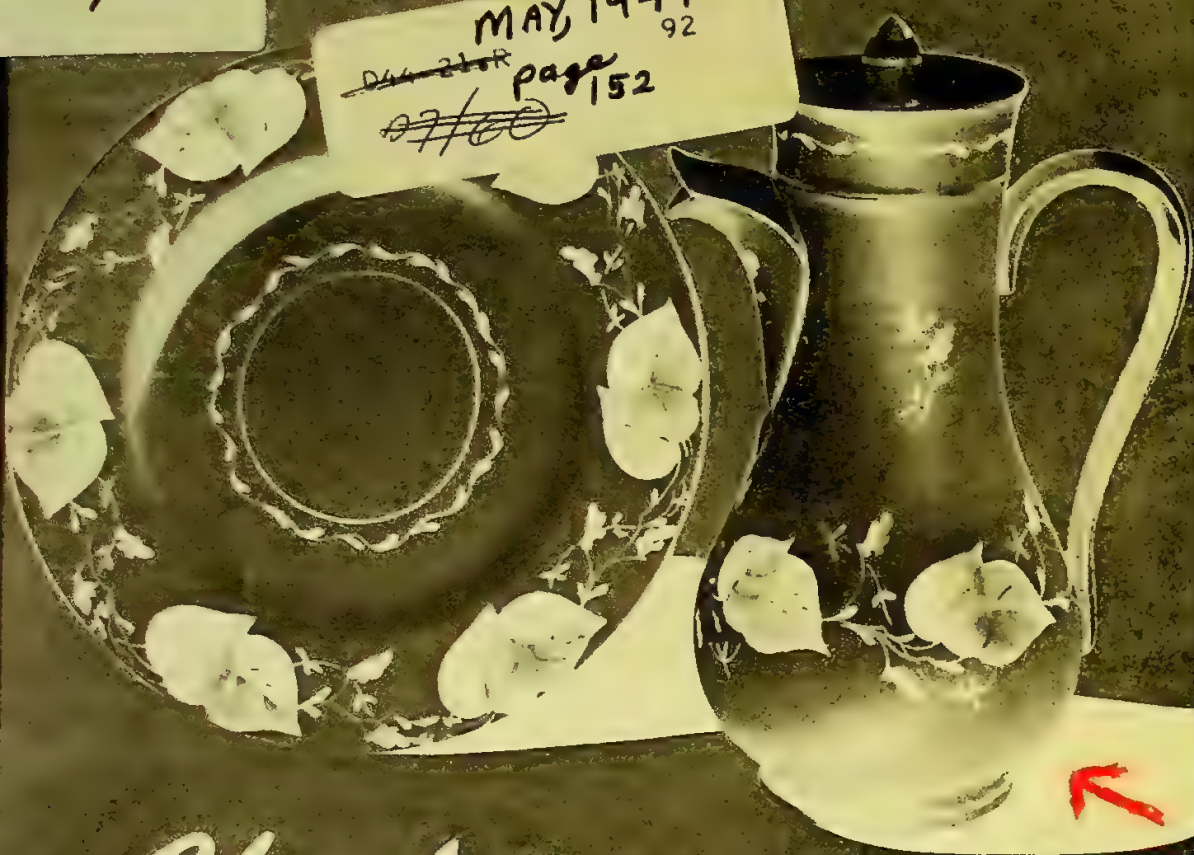
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MAY, 1949<sup>92</sup>

~~DAV 215R~~ page 152

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# Charleton

~~Abel's~~  
Abel's, Wassenberg & Co., Inc.

23 EAST 28th STREET  
NEW YORK 10, N. Y.

Chicago:

Space 1542 Merchandise Mart

Los Angeles: May's Building

503 Grace Shops, 527 W. Seventh St.

Grand Rapids:

Grand Rapids Exhibition Bldg., Fifth Floor

**THE GIFT &  
ART BUYER**

Hand painted  
Fine  
China for  
those whose  
taste and re-  
quirements  
never per-  
mit the  
considera-  
tion of  
"second  
best".



L-290

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# Market Survey: FRESH FROM HOUSEWARES FACTORIES THIS MONTH



Detroit  
Macoid

## Plastic Clothespins

Made by: Detroit Macoid Corp., 12340 Cloverdale Ave., Detroit.

**Selling Slants:** "Klipits" are clothespins molded of Tenite plastic. They are so designed that it is virtually impossible for garments to work loose from their grip. Have exceptionally smooth surface, will not snag or tear sheerest fabrics. Cannot splinter, chip or crack. Bright colors make them easily discernible. Have 3 prongs, two going on one side of line and garment, and one on other side.

Retail Price: 25c dozen.

HOUSE FURNISHING REVIEW (Housewares)

## Scrub Pail Dolly

Made by: Patent Novelty Co., Fulton, Ill.

**Selling Slants:** Dolly consists of metal platform, 13½" high and 10½" in diameter, mounted on 4 easy-rolling casters. Tail sets securely on platform and a gentle push moves it to any part of floor without marring surface.

HOUSE FURNISHING REVIEW (Housewares)

## Foot, Leg & Back Rest

Made by: Fos-Burn Mfg. Co., 6523 Euclid Ave., Cleveland.

**Selling Slants:** "Kumfy-Stool" is an adjustable home necessity usable as a foot, leg or back rest and also adaptable as one-legged table or seat. Comes in maroon or white-wrinkled japanned finish with cushions of Spanish moleskin 1½" thick. Weighs only 6 lbs.

HOUSE FURNISHING REVIEW (Housewares)

## Neoprene Household Gloves

Made by: Hood Rubber Co., Woburn, Mass.

**Selling Slants:** Lined household gloves made of neoprene, du Pont rubber-like synthetic, have suede finish that assures firm grip. Gloves are produced by giving an even coat of neoprene to lightweight flannel gloves. They are intended for use in gardening, dishwashing and other household tasks. Said to be completely water resistant, long-wearing, resistant to grease, vegetable oils, cleaning fluids and effects of sunlight and heat. Gloves are easily slipped on and off. Made in gun metal with flesh-toned lining in 4 sizes from 6½ to 8.

Retail Price: 95c.

HOUSE FURNISHING REVIEW (Housewares)



Met-L-Top

## Cake Plate & Sandwich Tray

Made by: Marlum Mfg. Co., 37 E. 21st St., New York.

**Selling Slants:** "Ritz" chrome cake cover and sandwich tray combination features dome-shaped, triple-chromed cover in usual design. Crystal glass platter is 13½" in diameter; cake cover is 11½" in diameter by 5" high, is trimmed with walnut knob.

Retail Price: About \$1.00.

HOUSE FURNISHING REVIEW (Housewares)



Marlum

## Nut-Meat Chopper; Cocktail Shaker

Made by: Federal Tool Co., 402 N. Leavitt St., Chicago.

**Selling Slants:** No. 531 nut meat chopper is of all steel, nickel-plated construction. Has full 14-oz. decorated glass container. No. 620 14-oz. cocktail shaker has everyday bar recipes fired on glass container. Equipped with Tenite plastic leakproof and dripless strainer can.

Retail Price: Chopper, 25c; shaker, 40c.

HOUSE FURNISHING REVIEW (Housewares)

Federal  
Tool



Hood  
Rubber

## Enameled Steel Ironing Table

Made by: Met-L-Top Tables, Inc., Milwaukee.

**Selling Slants:** White enameled steel ironing table, fireproof and warp-proof, weighs one pound more than average ironing board. Top of table is perforated on 2" centers to permit escape of heat and steam of ironing and keep ironing pad dryer. This is said to hasten ironing operation and reduce wear on laundry. Top is particularly adapted to new steam irons. Construction is metal throughout, without bolts or screws. Legs fold automatically, collapse table into package 3½" thick. Optional is an elastic-edge ironing pad and a sleeve table also with ventilated metal top. Now in production is electric model ironing table with 400-watt element built into channels of table top to speed ironing by providing heat from below. Connections permit plugging iron into table jack.

Retail Prices: Table, \$5.95; pad and sleeve table, each \$1.00; electric table, \$9.95.

HOUSE FURNISHING REVIEW (Housewares)

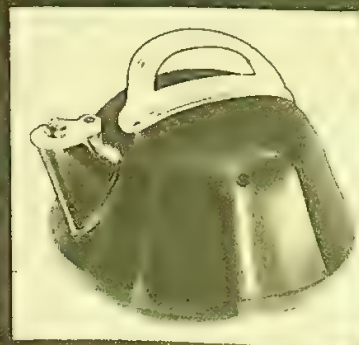
## Mirro Whistling Tea Kettle

Made by: Aluminum Goods Mfg. Co., Manitowish, Wis.

**Selling Slants:** Aluminum whistling tea kettle has large Bakelite handle fitting hand perfectly. Attractive whistle on spout slides to side for easy filling and pouring. Utensil has wide, extra flat, webbed flat bottom designed for top efficiency on gas or electric ranges.

Retail Price: \$2.95, higher south, west.

HOUSE FURNISHING REVIEW (Housewares)



Aluminum Goods







# TABLE-WARE

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RETURN TO  
DESIGN DIV.

House & Garden

92

~~D7/321~~ 321

**1** Silver teapot about 1800 with bell-shaped lid, turned wood finial, and "C"-scroll handle. Metropolitan Museum

**2** Embossed silver teapot made about 1770. Decoration incorporating Van Rensselaer crest probably added later

**3** Silver mug by Abraham Fellows about 1825. Slightly barreled shape; "S"-scrolled handle. Metropolitan Museum

**4** Sugar bowl of about 1850. The body is slate-colored porcelain; handles and lid, pewter; the base, copper

**5** Early 19th century tea caddy. Red lacquered tin with red, yellow, and black designs. Milwaukee Museum

**6** Silver spoons made by Adrian Bancker of New York City, 1703-72. Three initials follow the shape of handle

**7** Pewter porringer with pierced handle. Moulded between 1800-25 in the style of silver of the earlier periods

**8** A "fiddle-thread" silver fork, 1838. The hand-wrought fiddle-shaped handle has a fine thread line along the edge

**9** Hob-nail tea kettle cast sometime between 1860 and 1870. The pot is of iron with a brass lid and brass handle

**10** An 18th century silver pitcher. Serrated lip, trefoil feet, and double scroll handle. Now in Metropolitan Museum

**11** Coffee pot about 1860 made of nickel on copper, a process abandoned in favor of silver on copper about then

**12** Silver caudle cup from middle of the 18th century. Scrolled handles, voluted endings. Metropolitan Museum

**13** Teapot (2nd quarter 18th century). Top of moulded silver with wood finial and handle. Metropolitan Museum



2



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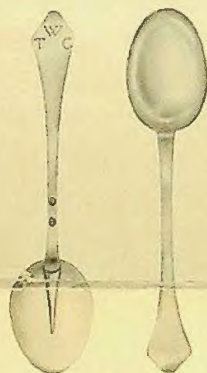
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13

RETURN T  
DESIGN D

D7/321

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House & Garden

7-1938



# NOW ON RECORD

*How the Index of American Design is making a painstaking pictorial survey of the American decorative arts*

In twenty-eight states trained artists, directed by supervisors and assisted by research workers, have produced more than seven thousand drawings, a selection of which you see reproduced in the preceding and following pages of this issue. These are the artists of the Index of American Design, a part of the Federal Art Project, under the Works Progress Administration.

The purpose of the Index is threefold: to record American objects in the decorative and useful arts which heretofore have not been studied or which, for one reason or another, are in danger of being lost; to gather together a body of traditional material which may form the basis for an organic development of American design; and to make usable source-records of this material for the benefit of artists, designers, manufacturers, museums, libraries and art schools. To this end there will be a publication in portfolio form of selected drawings. In the meantime the Index material is made accessible to the public in exhibitions.

The task of recording pictorially the Arts of America's past from 1620 to about 1880 led the Index artists to search museums, historical societies, private collections, attics, warehouses and even abandoned buildings. And although many articles recorded in old documents had completely vanished, numerous objects were found before they had been effaced by time. They have been drawn in color and in black and white.

Then came the challenge of reproducing, accurately and painstakingly, such things as chairs and

dishes, costumes and quilts which play an important part in the telling of a nation's history. In some cases where certain effects of textures are involved, a special technique was adopted, using scratch board, a prepared chalk drawing board with a wax surface.

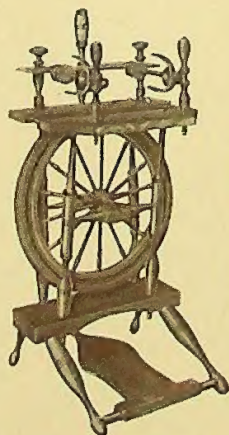
In this scratch board technique, developed by the Index of American Design, the glossy surface is removed with talcum powder and the pencilled drawing of the object transferred to the chalk board. A water color tone is then painted over it and scratched off to give the desired tone. This method eliminates the necessity of using white paint for highlights on brass, silver and even on glass.

At the same time a vast amount of research work to supplement each drawing with period, style, maker, material, and other data, serves as a framework for the record of American Design. With such a collection the artist, designer, and manufacturer in the United States can build upon the heritage left them by craftsmen of the past, and the public will become conscious of its own art traditions.

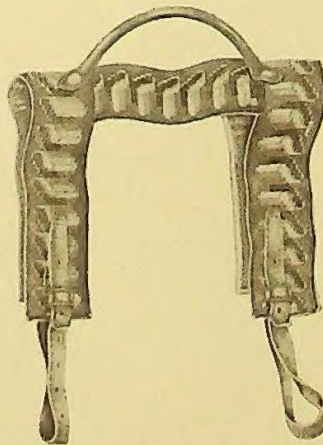
Drawings and photographs in this issue were chosen from divisional projects of the Index of American Design in California, Connecticut, Delaware, Florida, Illinois, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, New Hampshire, New Jersey, New Mexico, New York, Ohio, Pennsylvania, Rhode Island, Utah, Vermont, Virginia, Washington, Wisconsin.



1



2



3

1 Table scarf of red and green embroidered designs, colored fringe. Originally owned by Martha Van Dyck

2 Wood spinning wheel made in South Bay, New York, about 1770. A colonial type executed in very dark oak

3 Shawl strap, 1850-55, probably from Montclair, N. J. Needlepoint, red and brown; handle, leather lined red



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PREMIUM  
PRACTICE  
JANUARY 1937

## DIRECT PREMIUM AND COUPON SYSTEM PANORAMA

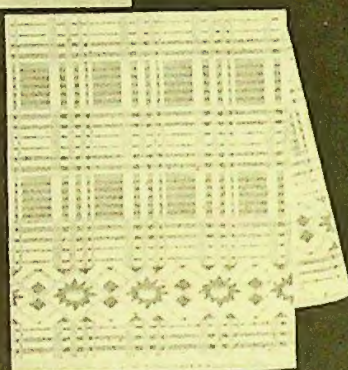


AT THE LEFT IS A COLLECTION OF REAL PREMIUM TROPHIES, EACH ONE A VICTOR IN SOME IMPORTANT CAMPAIGN, AND THEY STAND READY TO REPEAT FOR THOSE WHO WILL USE ANY ONE

THIS NEW FIVE-QUART CUPPER KING TEAKETTLE, THE BODY IN BRIGHT CHROME, OWES THE BEAUTY OF ITS CURVED HANDLE AND KNOB TO THE SPECIAL HEAT-RESISTANT BAKELITE OF WHICH IT IS FABRICATED AND WHICH WILL RETAIN ITS LUSTER INDEFINITELY



BELOW IS A WONDERFUL DOUBLE-PURPOSE BASKET TO SERVE AS A NO-STOOP CLOTHES BASKET OR IT ALSO MAY SERVE AS A COMFORTABLE CRIB FOR A BABY. NO WONDER IT IS FINDING A WIDE PREMIUM USE AMONG THOSE WHO APPRECIATE ITS VARIED POSSIBILITIES

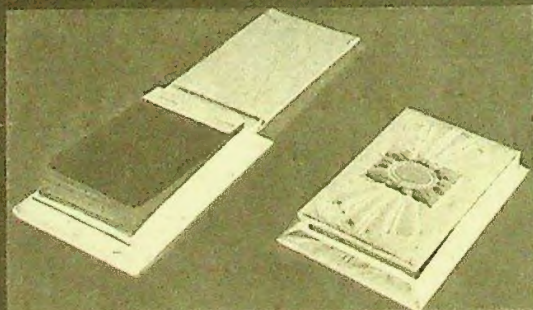


WHILE WE THINK MORE ABOUT BLANKETS DURING THE WINTER, THEY ARE ALSO A YEAR-ROUND NECESSITY AND HENCE A PREMIUM ALWAYS IN DEMAND. THEY REPRESENT FAMILY ECONOMY



WANT A NAME, ADDRESS, TELEPHONE NUMBER OR ANY LISTED DATA? ALL THAT YOU DO IS TO SLIDE THE ARROW UNTIL IT IS OPPOSITE THE LETTER YOU WANT—THEN PRESS SPRING—AND THERE IT IS

FOR THE BUSINESS MAN AS WELL AS THE HOUSEWIFE WHO HAS TO MAKE UP HER SHOPPING LIST, ONE OF THE SCRATCH PADS WITH ITS PADDED AND EMBOSSED TOP, HOLDING 50 SHEETS SIZE 2 1/4 X 3 1/4 INCHES, ALWAYS RENEWABLE, WILL BE WELCOME





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